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Published monthly by
THEODORE PRESSER CO.,
Philadelphia, Pa.

Entered as second-class matter January 16, 1884, at the P. O. of Philadelphia, Pa., under the Act of March 3, 1879. Copyright, 1936, by Theodore Presser Co., for U. S. A. and Great Britain.

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Ethel Newman—B. Whiting
Pupil, N. Y. Conservatory; pianist,
Pupil of Leopold Godowsky; from
Pupil of Dr. Edward Steiner, Director
Vienna Philh. Orch. Recd. Recd.
Recd. Recd. Recd. Recd. Recd.

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Paul Nerad—Young com-
poser whose "Sorcerer" Mass
in 1932, at the World's Fair
in Chicago, was performed
by the New National Hymn
Orchestra, directed
by Eugene Ormandy.



Nikolai Nordan—B. Oslo,
Norway, June 12, 1896.
Comp., flst. 1916; Prof., 1920;
Conductor, 1924-25; Prof., 1926-
27; Comp., 1927-28; Prof., 1928-
29; Prof., 1929-30; Prof., 1930-31.
Mus. Director, 1931-32; Prof., 1932-
33; Prof., 1933-34; Prof., 1934-35.
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37; Prof., 1937-38; Prof., 1938-39.
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MUSIC AND THE ARTS, THE SOUL OF EDUCATION
Jacques Gershkovitch, conductor of the Portland Junior Symphony Orchestra, training a group of youths

neglected youth. How is this to be most effectively done?

Twenty percent of the jail recruits of our country are youths. That is, one prisoner in five taken is little more than boy or a girl. No wonder the nation is alarmed about this cataract of young people rushing headlong to their doom. The Boy Scouts, the Girl Scouts, the Y. M. C. A., and Y. W. C. A., the Knights of Columbus, the Y. M. H. A., and other agencies are combining to fight this peril. It must be apparent to all, however, that the only nationwide institution that deals with all the boys and girls regularly are the schools of the land; and they are faced with a great responsibility, as well as an opportunity. How this opportunity is met depends largely upon how enthusiastically the people of the country, including you, friend reader, support the schools in promoting some such plan as that mentioned later in this editorial, an ideal that, fifteen years ago, THE ETUDE saw as an inevitable need.

A crimeless Utopia is unthinkable. We can only work toward the goal of maintaining the highest possible level of character, self-control, love of country and fellow man, and all that goes to make what we want to think is the finest type of American manhood and womanhood. Please do not imagine for a moment that we of THE ETUDE have any fatuous theory that, by waving some educational or ethical wand, this may be accomplished in a few months or a few years. It will be a long, hard fight; but we must carry this battle with all possible intensity, or our American civilization will be lost. We are familiar with the biological problems which make some individuals "unrecoverable." For protection against these abnormal minds there must always be police and prisons. For the safety of the State, some never should be released. We know of the human and economic pressure which produces festering slums and fully realize the part that these conditions play in manufacturing racketeers, swindlers and criminals. They must be legislated out of existence. But, apart from all this is the great body of American youth, which is the finest human material in the world, and which must be helped in every possible way, so that it may be fortified against the contagion of crime.

There is a tendency to let youth fend for itself—to let it make its own laws and determine its own future. This is a magnificent plan, with the right sort of young people. Imbued with high ideals, they will not abuse this liberty. But in thousands of cases, inspiration and guidance are

necessary. Many a sapling started in the wrong direction, might, with a little help, be trained to grow into a magnificent tree. How to do this, without the repression which used to drive the English lads to sea or American boys to the circus or trampolism, is the foremost problem of the home. But in countless instances the old standards of the home have been undermined by the restless pursuit for ephemeral amusement which has served to bring about a collapse of the old ideals. That tightly knit center of common interest and affection, of mutual spiritual and domestic development, that love for father and mother, that pride of family progress—where are they? Card parties, golf, dancing, the movies and the automobile—all of them pleasurable to thousands and, under proper and moderate conditions, a harmless part of our modern civilization—have, by their abuse, overwhelmed home interests and drawn millions away from the fireside and the church. And youth—forgotten youth—is being made to pay the bill.

The time will come when the heads of the home will again realize their responsibilities. The churches, or rather, the people in those churches that have neglected their obligations, must again be inspired to exert a proper formative influence upon the character of the young. At present these great forces upon which America has depended in the past have, in many districts, succumbed to the conditions of the times. America, without character, could no longer be America.

The schools of the land and the magnificent army of educators are our only present hope. They must supply what many homes and many churches are apparently incapable of doing. The churches have the organizations; the fault is not with the churches, but with the homes that fail to support them. Here and there all over the country more and more attention is being paid in schools to character building, with the emotionalizing background of music. There is something quite magical about music in its influence upon a group of young people. Try to teach them ethics directly and they will look upon it as being "pedantic." On the other hand, give them instances of the mobility and practicability of a fine character, as a part of a well-planned musical program, and lead them to see that its influences upon youth are often enormous. Music seems to have an effect upon the mind and nervous system which makes the boy and the girl far more receptive to idealistic principles. This is particularly the case with those who take a practical part in the music, either through singing or playing. Schools from coast to coast fairly shout their endorsement of this truth.

The cover of THE ETUDE this month and the illustrations in this editorial came from a remarkable booklet put out by the Portland Junior Symphony Orchestra, composed largely of boys and girls from the schools of Portland, Oregon. The orchestra has been a huge success in helping to direct the youth movement of the western city along practical and idealistic lines. The orchestra has broadcast five different programs over national and international

(Continued on Page 584)



THE MARCH TO HIGHER IDEALS



HAYDN LEADING A GRAND CONCERT AT THE PALACE OF PRINCE ESTERHAZY
From a painting by Julius Schmid

Good Humor in Music

Do Composers Tend Toward the Sombre Colors, or Do They Incline Toward the Gay?
By Nicholas Doubt

SO MUCH of the humor that one hears over the air, or in the theater, and that one reads in the popular novels, is not good humor at all, but thinly veiled bad humor. "Wise cracking" comedian carefully hunts for the vulnerable spots in the armor of our self-respect and, like the dentist, uses his polished and pointed tongue. We laugh uproariously, with somewhat twisted lips, for we cannot tell if our turn will come next. Nevertheless we turn him on again the next day, for the French philosopher understood human nature well when he wrote, "In the pains of our friends, there is something which does not altogether displease us."

Music seldom attempts to portray this species of humor, because composers have so generally recognized that words can and do express it more directly and more accurately. But that does not mean that they must forget our trouble for a minute or an hour; they completely absorb us so that we are oblivious of increased taxes and decreased revenue; that helps us to perform a difficult task; in a word, that makes the world a better place to live and work in, though it may not be a better place to head from which good music flows.

From the beginning of history this has been so. The Roman legions accompanied their long and arduous marches of twenty miles a day, with rhythmic songs telling of *The Girl They Left Behind Them*, in Rome or Naples, or of the battle of the Teutons. Troubadours, Trouvères, Minnesingers, Meistersingers, all fashioned cheerful verses in praise of love and wine as well as war; and their poetry is still here to prove it, even though their music is lost in the mists of time. Always and every-

where military leaders have used thrilling and patriotic march music (*The Marschallise*, the *Wittelsbacher March*, or the march of the late John Philip Sousa) to "buck up" the spirits of the soldiers and to take away their fear of battle and sudden death.

So Called Classical Composers

IT SEEMS to be the accepted opinion that the greatest composers never wrote good, humored, cheerful tunes; that they were always serious, scholarly and philosophic; that they wrote for the intelligentsia, not for the common people. This opinion could be farther from the truth. Take, for example, Johann Sebastian Bach, the great contrapuntist, perhaps even the greatest composer that ever lived. It is quite true that the more we study the music of Bach the more perfect we discover it to be. It is also true that he was good, that he had the utmost care and fidelity, so that every detail is true to life in itself, without sacrificing its relation to the painting as a whole. Or it might be compared to one of those superb examples of the art of the medalist, fashioned under the microscope, and which can only be appreciated only by a trained eye through the microscope. Bach's music may be looked at from any angle, by any person well enough equipped to read the somewhat complicated scores that cheap editions have made easily available to all. Its technical perfection and the grandeur of its architecture amaze the mind, while its harmonic and melodic beauties delight the soul.

THE "Move" of Music
TOO OFTEN it is said and believed that we are all too busy nowadays to find time for the serious study of compli-

cated music like that of Bach. Our business men are tired after their days of work and worry, and our women are worn out by dancing, bridge and cocktail parties. They must satisfy themselves with music that puts little strain upon the attention, that is more melodic, rhythmically simpler, demands less of the mind and less of the body. Take any man or woman from anywhere—a cowboy from the West, who never has heard anything better than *The Last Round Up*; a girl from a Harlem night club; a "Georgia Cracker"; a Movie star from Hollywood; and a minor from the Bronx. In each of them a first-class performance of the magnificent "Mass in B minor." Some of it will bewilder them; most of it will not understand; but part of it will move them as music has never done before. Let them hear over the air the great *Prelude and Fugue* in G major, or the *Brandenburg Concerto* of Telemann, and they will have lived through an unforgettable experience. Bach was full of the joy of life. Like Martin Luther he loved "Wien, Weib und Gesang." He found his greatest happiness not alone in his music but also in his home, his wife, his children, his pipe, a well-constructed pipe organ, and his music is full of them.

The suites and the concertos have many quick and graceful movements—gigues and dances of every sort—that bring a smile to the lips and a merry twinkle to the eyes. It is just as hard to make one's feet behave as it is to make one's brain play. The *Surprise Symphony* is a joke from beginning to end; and the *Fox Hunt* in "The Seasons" is the liveliest of open air tunes. I have often heard an audience break into laughter when the bass voice describes how God "created the worm," in his greatest oratorio, "The Creation," which Richard Wagner loved so well.

Mozart and Rossini
M OZART'S OPERAS, written for the brilliant, pleasure-loving court in Vienna, of necessity had to be light and

can, a pretty, wayward daughter. Like many of the rest of us, he finds it a difficult job. She is pleasant enough, and she has a fascinating smile; but she is fond of having her own way. Worst of all she will drink too much of the newly discovered beverage, coffee. Her father "grumbles like a grumpy old man" when he sees what she was known to intend. Threats will not move her nor kindness cajole her. In despair he tells her that unless she gives up coffee she may "never have a husband." At last her heart is moved. She bids coffee a tearful farewell, while her father, who had a tearful farewell, when his wife ran off with the gayest little trio ever penned. It seems scarcely possible that strict part writing could be so light and carefree, and the work ends in a gale of laughter.

Haydn was of peasant stock; and it is curious how often country folk are happy while city dwellers are serious and depressed. His clever, jolly music trickles on as a cool, bubbling brook wanders through a verdant meadow. Perhaps it is not so deep, yet it is always pleasant and comfortable without a trace of sadness. This is all the more remarkable since a nagging wife made his home life very unhappy. His early life was a hard one. He was a poor boy, but he had a good heart, and he loved good jokes, and his music is full of them.

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delicate, and, on the surface at least, never too serious. Musically they are marvels of melody, counterpoint and orchestration. Did ever man before or since conceive such a number of magnificent tunes? Sometimes their humor is as sharp as *Die Hexen-Kerzen's* biting song from "Die Barbier-ung"; sometimes slightly sarcastic, as, for example *Nom più andrai* with its caricature of a military march played softly on trumpets, horns and wood winds, in "The Marriage of Figaro"; but never are they acrid or ill-tempered. *Leopoldina*, the friend and valet of *Don Giovanni*, is a comedy with every indication of enjoyment, his handsome master's conquests in many lands ("Mi in Espana due mille e tre—but in Spain two or three thousand"), even as an entrepreneur of the aristocratic money-monger's account with the numerous adventures of a reigning movie star. It paid to advertise them just as it does now. Only Mozart and Rossini succeeded in capturing the contagious laughter of *Figaro*; but where Rossini caught this mood once or twice, Mozart ensured it many, many times.

Beethoven

DID BEETHOVEN, the man of the sad and serious countenance and the life of constant struggle, ever unbend and jocundly smile? The answer is no. He wrote for Macbeth, the inventor of the metronome, proves that it did. Its recurring "Tick, Tock, Tock, Tock" is good humored and amusing; and Beethoven liked it so well that he used it again in the slow movement of his *Violin Concerto*. There are several of his comic songs, too, in which the evident intention is to provoke a laugh, for neither the verse nor the music is of a high order of merit.

Many writers have pointed out Beethoven's "Ode to Joy" and have instanced the *Scherzo* of the "Pastoral Symphony" as an example. Surely the subject in the woodwind and horns with the comic phrase in the bassoon as counterpoint, is deliciously happy. It does not force one to break into loud, raucous laughter; but it induces that quiet, intellectual amusement that lasts long and that can be enjoyed over and over in retrospect.

Beethoven reserves his real Olympian good humor for the last movement of the greatest of his symphonies, his "Fifth." Beethoven's *Scherzo* is the first three movements; they are all intense, serious, even the *Scherzo* being in the minor mode. As the third and last movements are designed to be played without pause, there is a moment of pause, passing them together. All too many musicians, I fear, consider this is both mechanical and uninteresting; but this one contains one of the most original and startling effects in all music. Fragments of the first tune of the *Scherzo* are tossed about from one set of instruments to another, while the others like a heart beat, rhythmically stroke the key, creating a phony, C. into what it is leading, A-flat, E-flat, C minor again? The last few measures answer the riddle, carrying us into C major, if you please, and the full orchestra peals out the most good humored, happiest, and soul-stirring of tunes, as if Beethoven wished to say:

"God's in His Heaven,
All's right with the world!"

Brahms

BAHMS FOLLOWED so closely in Beethoven's wake that he was scarcely noticed, his "First Symphony" and named it Beethoven's "Tenth." "Hats off," said he, "a genius." Again the climax of all is reserved for the last movement, as the symphonic form demands. Both the movement and the finale are in C major, and the superb first subject, as simple and as strong as a German folk song, to which it is akin, breathe out the same God-like enjoyment of "Life without a care?" No Russian pessimism here, no French senti-

mentality, but the same high mood that inspired Beethoven when he wrote immortal music to Schiller's ever-living words,

*"Freude, schöner Götterfunken,
Tochter aus Elysium."*

"Wagner's 'Meistersinger' and Modern Opera

MANY MODERN operatic composers, influenced by that school called *verismo*, whose highest examples are Mascagni's "Cavalleria Rusticana," Leon-

ardo's *Gianni Schicchi*, and Puccini with

every indication of enjoyment, his hand-

some master's conquests in many lands ("Mi in Espana due mille e tre—but in Spain two or three thousand"), even as an enterprising aristocratic money-

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ered anything new? Many new orchestral

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tonic Scale, Atonality and Polytonality.

poorer of today expresses his individual, personal reaction to the world as he finds it just as did the composer of 1700 or 1800. All life has changed; and he must change with it, or be insincere. Surely the materials that he uses are still the old sounds and words, voices and instruments; and the emotions he portrays are as old as the human race itself. He, too, is judged by the same old standards. Has he succeeded in finding something interesting, individual, entertaining, characteristic and expressive; or does he just write black notes upon white paper? In a word, has he anything to say?

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The Hexatonic Scale

THE WHOLE TONE SCALE comes from the Orient, where it has been used for centuries. Somewhere between 1860 and 1870 Richard Wagner and Charles Gounod made it slightly familiar to Western music lovers; though Mozart had already used it in one of his operas. As the fifth is often augmented in this mode, it can never be a consonance, and therefore it would be difficult to conceive of a long piece, a symphony or a concerto, written entirely in the whole tone scale. These endless dissonances would come first monotonous and finally unpleasant. The whole tone scale, however, is used by some as a pleasant flavoring, as well as the clever French and Italian chefs insert garlic and onions in the preparation of their daily food, with very delectable

serious, too intellectual, lacking in humanity. Bela Bartok's "Bear Dancer, grotesque dances," and all the movements of the dancing bear himself, has a sort of raw and cynical humor which attracts even as repels. Many atoms are left for the job by the younger, ultramodern American composers, strange and exaggerated, as may appear at first hearing, full of crazy sound-combinations made by striking the keys not with the fingers but with the toe, forearm or cause laughter, which may have been the effect the composer intended. There are also some very interesting parts, some parts of entire new voice leadings, they are difficult to sing and require a great deal of careful reading. Nevertheless they are humorous, pleasant, and they are quite worth knowing intimately, as their merit grows with acquaintance.

Polytonality

THE POLYTONAL COMPOSER asks several pertinent questions of the world. Why must chords be built in thirds? Why may they not be constructed fourths, fifth, or any other interval? Must music remain within the hating boundaries of a single tonality? Schubert had already used it in one of his songs. As the fifth is often augmented in this mode, it can never be a consonance, and therefore it would be difficult to conceive of a long piece, a symphony or a concerto, written entirely in the whole tone scale. These endless dissonances would come first monotonous and finally unpleasant.

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Radio and Music

By David Sarnoff

PRESIDENT OF THE RADIO CORPORATION OF AMERICA

A Conference Secured, Expressly for THE ETUDE Music Magazine

By R. H. WOLLSTEIN



BEETHOVEN CONDUCTING THE "COFFEE CANTATA"
cavalli's "I Pagliacci," and Puccini's "La Tosca," have chosen lurid libretti, reeking with tragedy, crime, sexuality and insanity, with their "Die Meistersinger" is the exception. It is not a murder nor adultery in its music, there is no scene that must be played behind a curtain. One does not need to blush at hearing words song that are fit only for a barroom, nor to hang one's head as a situation is understood that in real life, would be embarrassing. The music is simple, direct, naive and poetic story of the love of two perfectly normal, healthy, sane young people; and at the end they "Marry and live happily ever after," as both old and new fashioned young people should do.

Most "Prize Song" remains the perfect expression of strong and faithful love between the sexes. In "Die Meistersinger March" makes good humor of the successful business man of the year, 1500. Pompous and conceited it is, (not the rich business man of 1936 who is pompous and conceited), but it yet recognizes his great talents and his value to the community. *Hans Selys* is a superb portrait of a man of middle age. Ripened by years and experience, he takes his greatest pleasure, not in the gratification of his own desires, but in the gratification of others. People who love their passions, raw as they exist, ignore the others, who are satisfied unless they are never, who shrink by the fear of death or the horrors of abnormality; these will get little pleasure from "Die Meistersinger." It is the clearest of operatic stories wedded to the greatest of operatic music; and at its end one leaves the opera house with a feeling of refreshment that lasts for days.

Contemporary Music

HERE IS A WIDESPREAD FEELING that the music of the moment is made up entirely of dissonances, without regard for melodic design or harmonic consistency. Perhaps this little quatrain best expresses the popular view:

"Hush little discord,
Don't you cry
You'll be modern music—
By and by."

Of course this cannot be true. The com-



gioachino antonio rossini
(1792-1868)
Probably the greatest of musical wits

feet. The wittiest, the best humor, as well as the most masterly of all the compositions in the whole tone scale, is "The Sorcerers' Apprentice" by Paul Dukas. Melodically interesting, perfect in form and the epitome of the finest of modern symphonic music for orchestra. The popular song writers lean heavily on the whole tone scale; and the modern choral anthem, too, has caught the influence of this highly flavored influence, in church and synagogue, in opera house or movie palace.

Atonality

ATONALITY ABOLISHES, as far as is possible, all conventional key relations. It is two or three chords follow each other in the same key, the piece is not truly atonal. This is an exceedingly mechanical process, the result of the mechanized life by which all of us are surrounded; and therefore atonal music is usually too

serious, too intellectual, lacking in humanity. Bela Bartok's "Bear Dancer, grotesque dances," and all the movements of the dancing bear himself, has a sort of raw and cynical humor which attracts even as repels. Many atoms are left for the job by the younger, ultramodern American composers, strange and exaggerated, as may appear at first hearing, full of crazy sound-combinations made by striking the keys not with the fingers but with the toe, forearm or cause laughter, which may have been the effect the composer intended. There are also some very interesting parts, some parts of entire new voice leadings, they are difficult to sing and require a great deal of careful reading. Nevertheless they are humorous, pleasant, and they are quite worth knowing intimately, as their merit grows with acquaintance.

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EVEN TO THE CASUAL observer, Mr. David Sarnoff seems singularly well suited to his life's work of radio electricity. In his person and in his speech there is a certain strength, a certain straightforwardness, and the sharp cutting clarity which suggest a crackling of sparks and a blaring of light. As president of the RCA, Mr. Sarnoff bears living testimony to the fact that opportunity still exists, for those who have the ability to lift themselves by the bootstraps, to realize the magnitude of his position and the fact that nothing but his own powers put him into it, he is still a very young man.

As a boy, Mr. Sarnoff was obliged to help swell the family income. He had dreams of a career in the navy, but had no time to prepare himself for that work. Young David was still in his early 'teens when his father died, and he found himself the man of the family. His first full time job was that of a telegraph messenger boy. Fascinated by the clicking of the keys, he built himself between intervals of study a pair of those sharp staccato sounds. He taught himself telegraphy and became expert in the Morse code in less than six months.

Wireless telegraphy seemed the coming field of communication, and young Sarnoff applied for a position with the Marconi Wireless Telegraph Company. A post was open to him at last—not as operator, as he had hoped, but as office boy, at five and a half dollars a week. He took it, with a determination to work up to bigger things than running errands. In less than a year, Sarnoff had become a highly skilled operator. A few years later he won the admiring attention of the entire world, not by "business success" but through his inherent qualities of humanity and courage. For seventy-two years he sat unreleaved at his post in the Wanamaker radio station in New York, listening over and over again to catch the least strain which might bring news of the survivors of the ill-starred *Titanic*. The President of the United States ordered all other stations closed, to prevent interference with Sarnoff's work.

Mr. David Sarnoff was promoted to the post of General Traffic Manager of the American Marconi Company, and dreamed of going on to still bigger things. He was active in organizing the NBC, which first inaugurated network broadcasting. He participated in the negotiations which led to the combining of radio and phonograph manufacture and sale, and was a most important part in giving voice to the silent pictures. Besides his scientific gifts, he has proven himself a remarkable executive and a keen business man. He exercises general supervision over the research of the RCA laboratories, and over the financial and policy matters affecting all the RCA ser-

the Council of New York University, St. Lawrence University, Marietta College and Norwich University have given him honorary degrees for his services to Science, Literature and Education; and the Governments of France, Poland and Luxembourg have decorated him with the Legion of Honor.

over the terms of that report of sixteen years ago, fills one with the same sort of surprise and wonder that is experienced in visiting museums! It refers, of course, to the wireless development of the space of time, which has been brought about within the space of twenty years, by a piece of mechanism which, oddly enough, has nothing in common with that is musical or artistic. The aesthetic philosophy of centuries has not accomplished what fifteen short years of broadcasting have. You may argue endlessly about the pleasure a man ought to find in opera; but turn on the dial in his own comfortable living room and let him hear the majestic chords of the *Overture to Tannhäuser* and he is content.

Man, however, is inclined to observe is perhaps the only experience of human living which has absolutely no enemies. Through the storm and stress of changing times, philosophy, government, education, and capitalism have been attacked; schools of music have been found wanting; individuality has been hardly appreciated; indeed, the "Dixie" line has not escaped without censure. But no one ever has contemplated the power of music, and said, "I'm in it!" Radio has brought this fact before us as a practical truth.

The Broadening Horizon

IN view of the amazing things which have happened in so short a time I like to look forward to the gifts which radio will bring. The first is the development of wireless "radio music boxes," simple wireless sets, designed to be used in the home for the reception of music. The idea is to bring music into the house by wireless." It suggests that "The receiver can be designed in the form of a simple 'Radio Music Box' and arranged for several different wavelengths, so that it can be made compatible with the receiving of a single switch or the pressing of a single button." And it adds the hopeful thought that "There should be no difficulty in receiving music perfectly when transmitted within a radius of twenty-five to fifty miles."

Again in a letter to the President of the General Electric Company, dated April 1929, Mr. Sarnoff said that the manufacturer of such "music boxes" could hardly profit in financial loss, and hazarded an estimate that that net sales return, over a period of three years, should certainly amount to \$75,000,000. In this respect, he made a certain recommendation to that Company's General Manager. He urged that the already proven facilities of wireless communication be capitalized and used to expand the business of music delivery, through the development of a device to be used in the home for the reception of music. Broadcasting did not exist in those days; the whole idea seemed like a fantastic dream; no one was at all sure of the sort of entertainment which might be made available through such a device. Yet David Sarnoff thought of it in terms of a "Radio Music Box."

Nothing was done with the idea at that time. Some years later, then, when the RCA was organized, Mr. Sarnoff revived that former recommendation in a report to the Chairman of the Board. Reading



DAVID SARNOFF

SEPTEMBER, 1936

QUITE APART from the manifold applications of radio communication, it gives me a definite sense of pleasure to think that radio, as we generally use the word, should have originated as a music box. Music, I think, will always be the favorite child of radio. Certainly, it is a favorite child of mine. Music, to me, is far more than a pastime; it is a necessary and an essential part of complete living. From the cradle to the grave, music is an intimate part of our lives. Mothers' lullabies surround our childhood, operas and symphonies enrich our maturity, sweet refreshments refresh our memories in old age, and send us to sleep. Music is a quiet, peaceful abiding place. Thus, whatever old radio has done, I like to think that its chief accomplishment has been a definite service to music.

There is to-day scarcely a need to point in the field of communication, which has been brought about within the space of time, by a piece of mechanism which, oddly enough, has nothing in common with that is musical or artistic. The aesthetic philosophy of centuries has not accomplished what fifteen short years of broadcasting have. You may argue endlessly about the pleasure a man ought to find in opera; but turn on the dial in his own comfortable living room and let him hear the majestic chords of the *Overture to Tannhäuser* and he is content.

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Another goal to which radio development looks forward is the enlargement of the entire field of music itself. Except for structural improvements, there has been no change in the fundamental nature of our music. (Continued on Page 579)

Music At Harvard

From a Historical Review

By Professor Walter Raymond Spalding

PROFESSOR Walter Raymond Spalding has written a volume, "Music at Harvard," which is bound to attract wide attention in musical and educational circles. In three hundred and ten pages he has given a very fine view of the musical activities at his alma mater. At first apologizing for the youth of this three-hundred-year-old institution, for instance, with that of Cambridge University, the Sorbonne, the Universities of Upsala, Padua, Bologna and Oxford (where a musical department is supposed to have been started by Alfred the Great in 900 A.D.), he nevertheless looks with justifiable pride upon the special attention given to music at Harvard.

In its various activities—the Department of Music, the Pierian Orchestra, the University Band, the Glee Club, the Chapel Choir, the Musical Club and the Instrumental Club—Harvard receives wide attention at his alma mater.

The Pierian Society was founded in 1809. The name obviously comes from the Pierides, the name applied to the muses of Pieria, who worshipped at the base of Mt. Olympus. The Pierian Society began as a group of college youths who found music a convenient medium of serenading their friends; this society has promoted the instrumental and orchestral interests at Harvard until, on its one hundred and twenty-fifth anniversary, the Symphony Orchestra presented the following program:

One Hundred and Twenty-fifth Anniversary Program

Malcolm Holmes, '29, Conductor
Brahms.....Ave Maria, Opus 12
Assisted by the Radcliffe Choral Society
Mozart.....Concerto in A major, for
Piano and Orchestra
Allegro: Andante: Adagio
(arranged by the conductor)

First performance
Mozart.....Symphony in C major
Allegro Vivace; Andante di Motto;
Allegro Vivace

The history of the Society is marked by many interesting happenings, of which Professor Spalding has uncovered many. In 1832, for instance, it was reduced to a single member, one Henry Gasset, '34, who faithfully kept the records, practiced the flute alone in his room and somehow managed to enlist two new members, thus insuring the continuance of the group.

Musics Make the Minutes

THE MINUTES of the Society are often quaint and sometimes humorous. In 1839 we find, for instance, that the "Sodality met at seven o'clock and played in a most detectable manner. Music has charms doubly delightful; it calls forth the deepest emotions and it purifies the heart, it cleanses over the infirmities that flesh is heir to." Evidently the idea of musical therapeutics was active at that time.

In May, 1841, some facetious secretary wrote: "Few of us who assembled on that

Professor Walter Raymond Spalding was born at Northampton, Massachusetts, May 22, 1865. He was graduated from Harvard University in 1887, and took his A.M. with honors in music, in 1888. From 1892 to 1895 he studied music in Paris and Munich. After two years as an organist in Boston, he in 1895 became an instructor at Harvard, and in 1901 was Professor at Harvard and Radcliffe. He is the author of "Music: An Art and a Language"; "Tonal Counterpoint"; and (with Arthur Foote) of "Modern Harmony in its Theory and Practice."—Editor's Note.

night will forget the pathetic strains of the bassoon, which appears to come from the depths; nor, rather than the mouth of Brother Ladd, and which sounded like an old woman of ninety attempting to sing 'Old Hundred'.

About the same time, when a new member was initiated, the President solemnly greeted him with the following words: "Friend, this is the first grand principle of nature. We see it in the gorgeous hues of sunset and the many-colored leaves of the autumnal forest; we hear it in the murmuring of the brook and in the songs of birds; in the humming of the insects and the whispering of winds, and that beautiful music of the sea. Let us, then, in our efforts, let our motions made celestial music; being but an expression by allegory of the idea that harmony and perfection are inseparable. In signing our constitution you will promise to devote yourself to the preservation of the Pierian Society and its traditions; to keep sacred the secrets of the Sodality; to obey its laws and by all means to your power to promote its best interests."

There was a Student Choir at Harvard in 1814 and possibly earlier. From this and other groups the excellent choir of the Modern Chapel has descended.

The Harvard Glee Club was established in 1848, although it was antedated by previous choral groups. This was of course the conventional good college glee club, with its repertory of sentimental and hilarious college songs. In 1911, however, Dr. Archibald T. St. John, then of the University Organist and Choirmaster and a man who started out to reorganize the Glee Club upon such a high standard that it has virtually revolutionized all such organizations in leading American educational institutions. Here is a program which it gave in Paris, France, on its triumphal European tour in 1921.

Harvard Glee Club

Paris Program, June 28, 1921

Adore Te	Palestrina
In Dulci Jubilo	Old Chant
Crucifixus	Old Chant
Lo, How a Rose	Practorius
Miserere	Allegri
Now Let Every Tongue Adore Thee	Bach
Swabian Folk Song	Brahms
Nomus Agam, Sweet Love	Monk
Danke, Dirn	Coleridge-Taylor
Serenade	Borodine
Bedouin Song	Foote
Love Songs	Brahms
Hallelujah, Amen	Iland

In the early fifties Levi Parsons Homer gave some instruction in music at Harvard. In 1862-63, John Knowles Paine, a musician of real force and excellent training, was engaged to teach music at Harvard. In 1875 he was raised to a full professorship. Upon his death, in 1903, he was succeeded by Walter Raymond Spalding. To these three men, Paine, Spalding and Davison, much of the prestige of music at Harvard is due.

Music for the Young

THE AUTHOR of the book stresses the importance of music for the youth. He writes:

In music it is appeal to the deepest parts of our being—the most vital of the arts. It actually generates love and sympathy among all who participate in it. The boys and girls in our schools and colleges are craving more and more an opportunity to develop their innate love of music. An irrefutable proof of this is the increase in the number of college glee clubs and orchestras and the fact that practically no educational institution is without a depart-

ment of music. Young people without some music in their lives are likely to become at best, rather than at worst, apathetic. As for recreation, what more worth while activity can there be than for young people to be so trained that they enthusiastically and intelligently recreate in their own emotional and spiritual life the eloquent message of the great composers? This is genuine recreation—far better than being passively whirled along in a high powered car or at some other such activity. There can be no greater satisfaction for them than artistic and philanthropic ideals than to support the fundamental desires. In America we tend to begin at the top, expecting that everything shall be perfect at once. But, art, like nature, grows from the bottom up; hence its future depends upon the youth of the country, and to them should be given every opportunity in which they have shown themselves worthy.

Professor Spalding pays proper tribute to the splendid presidents of the University, particularly Presidents Hill, Eliot and Lowell, whose breadth of educational experience inspired them, during a period of seventy years, to emphasize the importance of music in any cultural program. Notable among these is Eliot, the late Dr. Charles W. Eliot, whose wise advocacy of music study in education has been invaluable to the development of the art in America. Professor Spalding writes: "President Eliot always believed in the cultivation of the senses, particularly the eye, ear, and touch, and to the writer has often stated his conviction that music 'sets off' the other senses, as food and drink sets off the appetite." Eliot, the late Dr. Charles W. Eliot, whose wise advocacy of music study in education has been invaluable to the development of the art in America. Professor Spalding writes: "President Eliot always believed in the cultivation of the senses, particularly the eye, ear, and touch, and to the writer has often stated his conviction that music 'sets off' the other senses, as food and drink sets off the appetite."

All the greater credit renews to Eliot for this conviction and attitude, because by temperament he did not respond profoundly to music. He loved music, however, as a boy he delighted in part-singing and heard it often in his home, thanks to Mrs. Eliot, who had a remarkably pure soprano voice. He felt, through his children and grandchildren, its liberating and tonic force. What more profitable exercise can there be for young boys and girls than to sing, play, and dance together, or listen to uplifting music? In the above facts there is also a significant line of cause and effect, for President Eliot's father, Samuel A. Eliot, when mayor of Boston, was the first to place music in the public schools of that city. He was a member of the School Committee. It has taken time and firm persuasion to make people realize that the great geniuses of music, Bach, Haydn, Handel, Mozart, and Beethoven, were just as notable in their field of expression as Chaucer, Shakespeare, and Milton in theirs, and that if one be considered illiterate who knows nothing of the works and lives of the poets, we are very one-sided and uneducated, to say the least, if to us the glories of music are a sealed book."

Some Harvard Traditions

AMONG THE distinguished American musicians and music workers who

(Continued on page 92)



BUILDING OF THE SCHOOL OF MUSIC OF HARVARD UNIVERSITY

Memories of William Mason and His Friends

By Daniel Gregory Mason, Mus. Doc.

THE COLD IMMERSION in insect-different, cold, bright and sunless—was sudden upon graduation from the protected atmosphere and the selected interests of college, is the hardest of all the experiences that come to a young man—especially American young man—to devote himself to any form of art. For me, for one, I had had a double advantage. First, I had helped me over the start of this trying transition, even if they could not, in the sequel, protect me from many years of doubt, bewilderment and struggle. As I had had occasion to realize, even while in college, the interest and influence of my family in music had proved especially powerful spiritual force for me, a sensitive, athletic youth. There were then, and probably are even now, few college boys fortunate enough to have, even so far from home as Belgium, as reassuring a little adventure as I had had with my friends Moody and Gates in the summer of my senior year. Here is the account of it I then sent home.

"Rouen, July 22, 1895.

"At Ghent we had decided the finest time, yet, one incident out of which will relate. As we strolled along a maze of streets, we came to a small, so near home, could even domesticate for me a little the madroom of New York when in the fall of 1895 I decided to plunge into it from my quiet Boston eddy. For one thing right across Washington Square from the city I took in the Belgian living, and, as I did not know the language, I had to depend on my mother, Howard Van Sinderen, my uncle, Dr. William Mason, as influential in the musical world as my grandfather, Lowell Mason, had been in the previous generation. From the first these three made welcome, my dear cousin was as kind to my homesick, first son as I could have wished. He was able to meet on informal terms the stream of musicians, American and European, who frequented my uncle's apartment, and later his house in West Sixteenth Street.

His own piano playing was in itself an unforgettable musical experience. His rich and the hardly less singing bass slightly behind him, and in the background the more neutral accompanying tones. How exquisitely he played the piano, how firmly he gripped the clarinet, how easily he pressed rather than struck the strings of the harp, how touchingly he played the whole tissue of his melodies literally sing.

All the ornamental work was done with a grace and gracious evenness and lightness that perfectly subordinated it to the more sonorous voice of Grandfather Mason's death.

"We then became quite enthusiastic, though the question of language interfered somewhat. When we shook hands Goodbye with him I called all my wife together and said with enthusiasm, 'Monsieur, je vous remercie mille fois.' He patted my arm

and said with a funny jerky accent, 'When you come here to Ghent again, come and see me.'

An Illustrious Uncle

THE FRIENDLY ENVIRONMENT

OF MY family environment as far as I can now recall, was so near home, could even domesticate for me a little the madroom of New York when in the fall of 1895 I decided to plunge into it from my quiet Boston eddy. For one thing

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eyes veiled in concentration, producing with his short, unerring finger the deliberately adjusted sonorities.¹⁰

Family Traits

MY UNCLE had to be the full Mason in me. He was the son of a man who had been furthermore always somewhat "spoiled" by his women folk—first his mother, then his wife and, when I knew him, his daughter—she always had a little of the petulance and gusty sweetness of the gifted but temperamental child. Also he had little humor, at any rate he had humor, found it difficult to adjust it to his taste, to his wife, and, when he did, he would make without a tremor such remarks as "I shall never bear a grudge against any man—it might be a bad thing for me in the end." Cordially and genuinely interested as he was in young musicians, they were obliged to play him the pearls of the "string pearls" quality; but was ever string so smooth, were ever pearls more lustrous and opaque! Such a piece as his own *Silver Spring*, now outmoded but once popular, came from his hands as delicate as gossamer. To see him fluid tones stealing upstairs in a summer morning was to feel a new gusto for living.

Nor was it beauty of his playing merely the sensuous beauty of the touch; he was too good a musician to neglect the higher beauty of proportionate light and shade. To hear him play his little *One-finger Study* was like a vision of piano art. His own finger with which it was played was far subtler than the "melodious finger" so delightfully championed in Stevenson's letters. It had to create and carry, by its varying touches, three separate tones

lines, on three different planes: the singing melody in the foreground, the hardly less singing bass slightly behind him, and in the background the more neutral accompanying tones. How exquisitely he played the piano, how firmly he gripped the clarinet, how easily he pressed rather than struck the strings of the harp, how touchingly he played the whole tissue of his melodies literally sing. His rich and the hardly less singing bass slightly behind him, and in the background the more neutral accompanying tones. How exquisitely he played the piano, how firmly he gripped the clarinet, how easily he pressed rather than struck the strings of the harp, how touchingly he played the whole tissue of his melodies literally sing. His rich and the hardly less singing bass slightly behind him, and in the background the more neutral accompanying tones. 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eyes of the world. I now know what I missed."

The Years That Ripen

OUR AMUSEMENT at these harmless simplicities tends to turn itself into regret when we realize how the taste, despite the primary sensuous quality of his innate music, broadened throughout his life, and by what a cordial interest in the doings of his juniors his later years were cheered. Not only did he mingle, even in youth, Schumann and Brahms, but he was a man of taste, and he perhaps more spontaneously turned; not only was he the first to play in this country many of the piano works of Schumann; not only did he send the score of Schumann's "Symphony in F" to America almost before it was accepted in Europe; and yet with Theodore Thomas the first performance anywhere in the world of Brahms' "Trio Op. 8"; but in his old age he learned to savor such novelties as Strauss' "Feuersnot" and Elgar's "The Dream of Gerontius." Once he had the idea of sending MacDowell's "Song Tragedy" every day until his audience learned to like it. (One recalls the answer of his friend, Theodore Thomas, to a member of his orchestra who complained that the audience did not like what was being played: "Let him play him until they do.") Later MacDowell dedicated to Mason another of his sonatas and wrote him of it from Boston. November 12, 1895, a letter hitherto unpublished, in which he says: "I feared you might not like my Sonata No. 2, but how delighted to receive your letter I was . . . I am thankful I do not have to criticize my things. Parts of the Sonata I am fond of and parts of it I have felt deeply, though I am afraid they—the feelings—are not well expressed. That you however like the first few movements is what may not appeal to you in it, and like the rest for its own sake, makes me feel the work has found something more than an indulgent god-father. I am proud of having a good sturdy American name at the head of my music; let alone the pleasure it gives to you. The pride is all on my side."

Several years later (December 19, 1899) MacDowell wrote my uncle a short note on University paper (it was there he had come to New York and to Columbia) and by it he was to be sealed. It had an intrinsic charm as well as for the unusual glimpse it gives us of the whimsically ordinary masked by MacDowell's shyness, which may not appeal to you in it, and like the rest for its own sake, makes me feel the work has found something more than an indulgent god-father. I am proud of having a good sturdy American name at the head of my music; let alone the pleasure it gives to you. The pride is all on my side."

"My dear friend,
"A simple old song, etc., always seemed to me incomplete until your birthday remembrance came in which the voice was synonymous with friend thus making the old spruce cover the whole ground.

That I love the friend, who needs no explanation, any more than good wine needs a bottle to be set by; that your remembrance of my birthday was very lovely—and that the voice shall be drunk 'con amore.' Yours affectionately,

Edward MacDowell.

"Forbid the red ink—mistake in the border. The friend pretty far gone I know, and suggests 'Life' not as 'the proper inscription on my tombstone. If anything happens to me it will be your fault!'"

"If anything happens to me": the words so lightly spoken are sad enough to us who know them, but the friend, though swiftly approaching. One more letter, written only a year or two before the final catastrophe, congratulates his friend on the "Memories of a Musical Life" then appearing in a magazine.

"Hilcrest, Peterborough,
New Hampshire,
August 1900.

"My dear friend:
"Only a word of delight at your 'Centry' articles (and from every side I

hear the same) which I trust you will publish in book form. The fascination of high ideals and hard work breathes from them and they will help and encourage even those who have never been interested with the ardor and fervent enthusiasm which I consider himself. Don't go too fast—everything is precious to us, and let me whisper to you, it just makes me swell with pride as an American. This is not very clear, but you will understand."

"We'll be back in N.Y. in four weeks (last) and my very first excursion down town will be to you."

Hats Off, A Genius

ANOTHER GREAT artist championed by MacDowell was Brahms. He was equally appreciated (strange as it seems to us now that there could have been such a time) was Paderewski. An enthusiastic letter sent by Mason to the *Evening Post* of New York, and later expanded into a "Century" article, did much while he was in America to help establish his fame. This service to the noble and generous pianist never forgot. I myself shall never forget my own first meeting with the great pianist, then a slender young man, which took place at my uncle's, on November 16, 1895. The occasion was a meeting, convened to my journal before I went to bed that night, is so full of youthful enthusiasm that I venture to quote it here.

"I hardly know how to write"—so runs the journal—"what I have to tell now; I scarcely know whether it is true or not, but I have been told by those dear people across the square, and the only other guest was Paderewski. He is impossible to describe—a tall, fair and gracious man, with fine hair, blue eyes rather far apart, a well shaped nose and a sensitive mouth. He is slightly balding, and has a sort of S-shape. A sort of Shub sound. He speaks naturally and with a good deal of enthusiasm, laughing heartily and with unction. He is absolutely simple and unassuming, talking as if so used to his family that it didn't occur to him to be nervous. He has a good sense of humor, not caring to be much because he had the misfortune to be somewhat known, and the street-boys would call to him to get his hair cut—all with great heartiness and enjoyment of the fun.

"He spoke of Brahms as a great master, and said that most of that sort of old piano music was 'bad,' meaning not idiotic. He was much amused at hearing that a man in Philadelphia wrote to ask Uncle William if it was true that Paderewski had been drunk during the time. He said, parenthetically, that he was a member ever having been drunk. His was very affectionate to Uncle William, shalling him by both hands at every occasion. He was refined but simple in his manners, and as rapidly and as large mouthfuls but never belching, and was remarkably cultivated and intelligent in his conversation, making allusions to painting and literature which showed him to be an appreciator.

"Then finally he asked me to play him 'Sonata' and I thumped out the first movement, and he said it was full of nervousness that I couldn't see the keyboard and began an octave too high. I calmed down though, sized up the softness of the action, remembered above repose, and got along fairly, and he appreciated encouraging little hints. It was through he seemed genuinely pleased. It is a very interesting composition, commented on the beauty of the second theme; and, on the next day, thought it too brilliant (said it was more in the mood of a concerto than of a sonata) and thought the development rather too long for the general scheme of the whole. He liked it very much, I know. He said it showed 'serious talent,' and said: 'You are a composer; you must go on writing.'

"Finally upon my asking him for an autograph, he had the exquisite grace and courtesy to write the first theme from memory, and in the right key, saying underneath: 'It is very beautiful! I wish some more and I wish you much success. Sincerely yours, L. J. Paderewski!'"

The mention of Brahms reminds me that one of the most impressive evidences of my uncle's state of mind was his growing devotion to the music of Brahms all through his later life. In middle life, naturally, he had been too much of a Lisztian to accept Brahms quite whole-heartedly. All the more remarkable was the change he grew to feel, toward Brahms, the most recorded of the *Intermezzos* and *Carnival*. Brahms, I remember particularly how rapidly he would commence with one of the most difficult to understand, one of the least played, but one of the profoundest of them all, the *E-flat minor Intermezzo, Opus 118, No. 6*. For a taste commencing with the graceful salon pieces typified by his own *Silver Spring*, such a terminus indicates a singular degree of true musicality.

A Musical Rendezvous

MANY OF THE YOUNG musicians of the day, especially of course the pianists, responded to Dr. MacDowell's frank, cordial regard, and congregated at his house. MacDowell came often, delighted us with the fleetness of his fingers in such pieces as his *March Wind*, and with his keen sense of the dramatic in sonorities, and was as good to look at as to hear, with his hair in slight disorder, and a slight smile as he sat absorbed at the piano. Ernst von Dohnanyi came—a mere boy, enthusiastic, charming already a brilliant pianist, though no one could then foresee that he would become one of the greatest composers of our time. One memorable evening there appeared a Russian of singularly frank and simple demeanor, delightfully frank and simple. None of us seemed to know whether the second or the third syllable of his name, to make important contributions to music, none seemed to me quite so utterly simple, genuine, unpretentious as Gabrilowitsch, none had in so high a degree his truly American sense of humor, and none has proved through the years so long and staunch a friend. His brilliant, sympathetic playing has charmed thousands.

Whetting the Children's Appetite for Music

By Harriette Dexter Bosworth

TO MAKE the study of music attractive to very young children, a well planned program of interesting activities is necessary. They need to be made to feel that they really are doing something. They hear the grown-ups talking about their clubs and other organizations and how they do like to imitate their elders!

Finding that recitals were losing in appeal, the writer decided on a home party with an atmosphere that would help the pupils forward in their music.

Our first program was made up of:

Keyboard demonstrations, including scales, studies and pieces;

A Clapper Solo—for rhythmic motion; A Dance by two Norwegian children, in

Gabrilowitsch, should bear the aroma. (Later he had to resort to an accent over the O to show how it should be pronounced.) As he wrote the name in the guestbook, that first evening, someone suggested "John Philip." Quick as a flash came his response: "It's too late to change it now. It's a gift." Van Sinderen, whose rather pompous, self-important manner may have been originally acquired as a defense for timidity, had learned a Russian sentence with which to greet him. It seemed only to bewilder, however, until poor Van Sinderen was asked if he was a "Russian." "Isn't that Russian?" "It would be," replied Gabrilowitsch, whose realism is always so active as to give sense of fun, "if it were pronounced quite differently."

The mention of his realism reminds me of another occasion, years later, when I happened to overhear a conversation between Isadora Duncan, in the room after the recital, and her brother. In his kindly way, he told her that he would soon be seeing her brother, as he was planning a recital in his city. "Give him my love," said Isadora, and then indicating with a sweep of her hand the circle of girls, pupils of hers that surrounded her lover. "Give him all their love." There was a hush as we all tried to live up to the grandeur of the statement, a hush punctuated in a moment by the realistic Gabrilowitsch's question, "Does he know them?" How many times have I heard him thus dispel with a healthy human word the artificial, almost feit air "artists" of the day? He was a man that circulated the currents of common sympathy and good sense! Of all the musicians I met at my uncle's, many of them destined to make important contributions to music, none seemed to me quite so utterly simple, genuine, unpretentious as Gabrilowitsch, none had in so high a degree his truly American sense of humor, and none has proved through the years so long and staunch a friend. His brilliant, sympathetic playing has charmed thousands.

The Birthplace of John Philip Sousa, Washington, D. C.



The Birthplace of John Philip Sousa, Washington, D. C.

THE COMIC persistence with which fabricated tales of the origin of the name of the late Commander John Philip Sousa, U.S.N.R.F., continue to reappear, makes this article necessary. One of the first tales is that he was an Italian who immigrated from Italy, became a name John Philip, and when he arrived his baggage was marked John Philipso, U. S. A., and accordingly he clipped off the last syllable of his own name, added our national initials to it, and by this simple course became John Philip Sousa. Sometimes Philipso is supposed to have been Greek, and sometimes he is supposed to be German, and sometimes he is supposed to be of Portuguese origin. One tale is that he was a Spaniard, perhaps the best known. The second is that he was an emigrant from Germany, whose name was Sigismund Ochs, the initials being S. O., and he added U. S. A., and the name Sousa. This is the name Sousa. Two other so-called facts that were of course a mixture when we consider the aforesaid the aforesaid, are that he was of the eldest and most respected of German Jewish conductors, but Commander Sousa was not a German and was not connected with Ochs in any way. While Sousa frequently attributed the virility of his marches to a combination of his Latin and Nordic blood, he was what the composer of the *Stars and Stripes Forever* should have been, an out-and-out American, born in America.

It is amazing how the public will accept a false rumor, seemingly in preference to a well established historical truth. These stories, which are continually spreading like forest fire, and it is necessary now and then to state the facts so that those interested in truth may correct untrue and often malicious statements. The Editor of *The Etude* knew John Philip Sousa and his family from his own boyhood to the day of Commander Sousa's death, which was the Editor of *The Etude* in Philadelphia. He had innumerable opportunities to learn the facts of his life and ancestry at first hand. In 1916 he wrote to Comm. Sousa, asking him to correct the false statements made about his birth, and received the following reply, which

ceasing these frequencies; but the more recent ones, and the "shortwave" and "All Wave" sets will do so. The standard pitch will be 440 vibrations per second. This will be found especially to musicians, musical instrument makers, piano tuners, and to all others who desire to check on their present standards.

This "Standard A" will be broadcast simultaneously upon frequencies of 5000, 10,000, and 15,000 kilocycles per second. Old radio receivers are not capable of re-

Grasp this rare opportunity.

THE ETUDE

SEPTEMBER, 1936

is quoted in his autobiography, "Marching Along," published by Hale, Cushman and Flint:

The Oracle Speaks

"IF THERE IS ONE THING I disliked more than another it is to spoil a good story. I vividly remember my infantile contempt for the punk-headed pirate who told me that Jack and the Beanstalk had a wife, and I clearly recall my undying hatred for the inoculator who calmly informed me that Robinson Crusoe was a myth and his man Friday a black shadow without life or substance. I also despised the man who said that Nero was never a fiddler; hence you can see how I feel about this story. I will say that my name is Smith as our national name. Now for the historical record: I was born on the sixth of November, 1854, on G. Street, S. E., near old Christ Church, Washington, D. C. My parents were Antonio and Elizabeth (Trinkaus) Sousa. I was christened John Philip at the First Methodist Church, G. Street, Northwest, Washington, D. C., and would say, had I an opportunity to be born again, I would select the same parents, the same city and the same time."

Thus this famous American handmaster and composer tells us about himself, and we present herewith a picture of the house in which he was born.

Noble Father, Noble Son

Q UOTING FURTHER from "Marching Along," he gives the following account of his father's mother:

"This quiet father of mine was one of the best-informed men I have ever met. A most accomplished linguist and an inveterate reader, he had stored up wisdom from a multitude of sources. As a youth he left Spain and went over into England, and from England and from France came to America some time early in the forties. In Brooklyn he met Elizabeth Trinkaus, a young German woman, emigrated to America, carried my mother in a box marked J. P. S. O., U. S. A., thus was the patronymic.

"This more or less pell-mell fiction, common to society, has been one of the best bits of advertising I have had in my long career. As a musical people find their way only into columns of the daily press, a few of the magazines, and papers devote entire columns to it. I have delighted to read. I am largely self-taught, and I was not only a hunting trip or a fishing expedition or any other pleasure."

I was always with him. Many of his observations made an impression on my youthful mind and with his wide knowledge he had a store of stories which I often related to my other pleasure. He was a hunting trip or a fishing expedition or any other pleasure. He was a hunting trip or a fishing expedition or any other pleasure. He was a hunting trip or a fishing expedition or any other pleasure. He was a hunting trip or a fishing expedition or any other pleasure. He was a hunting trip or a fishing expedition or any other pleasure. He was a hunting trip or a fishing expedition or any other pleasure. He was a hunting trip or a fishing expedition or any other pleasure. He was a hunting trip or a fishing expedition or any other pleasure. He was a hunting trip or a fishing expedition or any other pleasure. He was a hunting trip or a fishing expedition or any other pleasure. He was a hunting trip or a fishing expedition or any other pleasure. 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life. One thing he fastened in my mind very strongly: never assume that you know all about a thing, or try to talk the other all down; instead, agree as nearly as possible with his opinions and so gradually train him to your views. No better way can be found to get him to agree with you.

"Father had his lively and amusing little fables. For one thing, he was not fond of work, despite the fact that he was wonderfully hardy at doing the things he liked.

And, like all Portuguese, he liked

zauela, Wallachia, Xenia, Yucatan, and Zanzibar. In this alphabetical geographic detail on my part, the story-like Tennyson's brook—goes on forever.

"Were it not for the reproving finger of pride pointed at me by the illustrious line of ancestral Sousas, I would let it go at that; were it not for the sister and brothers ready to prove that my name is Smith, and that I am a Smith? I might let your question go unheeded.

"My parents were absolutely opposed to race suicide and had a family of ten children six of whom are now living, all married and doing well in the family line; so well, indeed, that they are all over 1992.

"Smith as our national name. Now for the historical record: I was born on the sixth of November, 1854, on G. Street, S. E., near old Christ Church, Washington, D. C.

"My parents were Antonio and Elizabeth (Trinkaus) Sousa. I was christened John Philip at the First Methodist Church, G. Street, Northwest, Washington, D. C., and would say, had I an opportunity to be born again, I would select the same parents, the same city and the same time."

"To take a siesta after his luncheon hour, I recall Mother, who was charged with ambition and energy, saying despairingly, 'Oh, Tony, you don't go to sleep this afternoon. But, he would sometime slowly turn over, saying 'Elise: the night is for sleep, and the day is for rest.'

"Father was very reticent about his boyhood and almost never talked of Spain, or his days on the sea, but I did know that his parents were driven out of Portugal by the Inquisition, and went over into Spain where he was born in Seville, on September 14, 1824.

"As a youth he left Spain and went to England, and from England came to America some time early in the forties. In Brooklyn he met Elizabeth Trinkaus, a young German woman, emigrated to America, carried my mother in a box marked J. P. S. O., U. S. A., and after a short time married her. This was a native of Franconia, Bavaria, and after a short time married her.

"I was always with him. Many of his observations made an impression on my youthful mind and with his wide knowledge he had a store of stories which I often related to my other pleasure.

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Making Tempo Rubato Understandable

By Ronald Gordon

TEMPO RUBATO is one of the most valuable resources within command of the interpretative musician; and it is time to begin introducing pupils in the use of this device as soon as they have learned to play in "strict tempo." The teaching of the two—*tempo rubato* and strict time—may very well go hand in hand, the one but strengthening the other.

It has been found that pupils in the first class will learn to play in strict time and balance with as readily as do the more advanced students. The fact that some pupils slightly speed up and then slow down their rhythms or *vive versa*, when they imagine themselves to be playing in strict time, should cause the teacher to realize the importance of the more subtle ways of playing consciously available to them.

The writer begins teaching this balancing of speeds in scales and finger-exercises, and here is an example of how one may go about it.



The pupil will first practice Exercise 1 away from the piano; for, since he will be playing no piano, he will have but the one time to learn it. Then, when he has learned to play, he will tap on a table, and count out eight measures of four-four time, in strict tempo. The teacher will have him to practice this exercise with the metronome, and when it set first at a slow rate of speed, then gradually faster.

When he has learned to tap or tap and count out the rhythm of the foregoing example exactly with the metronome, and at both slow and fast degrees of speed, then he is ready for the second part of the exercise.

Without the metronome, the pupil (in concert with the teacher if necessary) will beat or tap and count out his eight measures in four-four time, beginning his beat and counting very slowly (and gradually increasing the beat and count so that he can get a very good *presto* movement at the end of the fourth measure); then he will gradually slow his beat and count so as to arrive back at *largo* at the end of the eighth measure. The pupil must do this beating and counting again and again, until he can balance perfectly the *ritardando* phrase of four measures.

Now he may reverse the process by beginning the first four measures *presto* and gradually retarding his beats and counts until he arrives at the beginning of the last four measures in *largo tempo*, wherein he will accelerate the last four measures back to *presto*.



Now the pupil is ready to go to the keyboard. He will play or learn to play, the C scale in strict tempo; hands together; four-four time; four (sixteenth) notes to the beat; and four octaves ascending and four descending.



Then this may have Ex. 6 added to it, thus completing the cycle.



Of course for less advanced pupils the teacher may use the C scale in two octaves, with two (eighth) notes to the beat, and with C major one octave, with one (quarter) note to the beat. He will play this scale at a comfortable rate of speed and use the metronome to insure strict time; for it has been learned that pupils who never have used a metronome, although they may know nothing of "balance," will unconsciously somewhat increasing their speed ascending and decreasing their speed descending. This shows that the average pupil naturally varies his tempo a little, even in scales.

The Perfect Balance

THE IMPORTANT THING for both the teacher and the pupil to observe, especially in applying these rules to pieces, is that the pupil always varies his time "within the phrase," that is, he must end his phrase in strict time as he starts it. For instance, the C scale, when in one, two, or four octave compass, is thought of as one phrase; and the descending half of the phrase must decrease in speed in exact proportion as the ascending half increases in speed (or *vive versa*).

In the C scale, in the finger exercise, Ex. 5, the pupil may vary his time over a much smaller phrase, of group of eight little groups; he must immediately speed up ascending and slow down descending (or *vive versa*), so as to end the group in exactly the same time at which he started the initial note. Then, without the pupil's being aware of it, he may play *presto* and gradually retarding to *largo* at the highest notes, then accelerating to *presto* (Ex. 4).

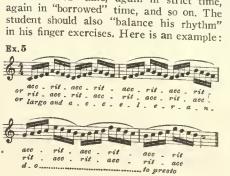


Again, the pupil may reverse the process as to speeds; but first he will play the scale through in strict time (rhythm of Ex. 1), then, without the metronome, he may play *presto* and gradually retarding to *largo* at the highest notes, then accelerating to *presto* (Ex. 4).

Now, if it has not been done before, the teacher should thoroughly explain to the

FIFTY YEARS AGO THIS MONTH

John C. Filthage, under the title of "How Shall a Young Teacher Succeed," in fact they may very well be alternated in practice. For instance the C scale may be played in strict time, and then repeated in "borrowed" time, again in strict time, again in "borrowed" time, and so on. The student should also "balance his rhythm" in his finger exercises. Here is an example:



Soles could be played, every day, in both strict and "borrowed" (*rubato*) time. In fact they may very well be alternated in practice. For instance the C scale may be played in strict time, and then repeated in "borrowed" time, again in strict time, again in "borrowed" time, and so on. The student should also "balance his rhythm" in his finger exercises. Here is an example:

The next requisite is refined *concrete*. That which we are shall teach not voluntarily but involuntarily. Thoughts come into our minds by avenues which we never left open, and thoughts go out of our minds through avenues which we never voluntarily opened. Our thoughts over our head?" This quotation from Emerson, one of the wisest of seers, contains a most profound and salutary truth, which ought to be deeply pondered by every young teacher.

The next requisite is refined *concrete*. That ought to be the natural growth of up-to-date thought. It is the result of an enlightened sense of obligation to our selves, of a self-respect which respects others, regarding their rights and feelings as we regard our own. The dignified, courteous man, or woman, inevitably commands respect and acquires influence.

"The next requisite to success is char-

pupil the two kinds of *rubato*, the leaning kind and the hurrying kind, together with the purpose of each—the leaning kind (*riardando* followed by *accelerando*) to bring out an important note without accenting it; the hurrying kind (*accelerando* followed by *ritardando*) to express agitation. The teacher should also explain, most thoroughly, just why he must make up (balance) time lost and time delayed.

To Practical Use

Carefully directed practice in scales and finger exercises, as such as the foregoing, will greatly help to free the hands for playing with melodies or passage work, whose phrases each takes the order of a definitely ascending half-phrase followed by a definitely descending half (or *vive versa*), are best to use at first. The pupil will practice each ascending half-phrase *accelerando* and each descending half *ritardando*; then he will reverse these processes; then he will play the phrase without *rubato* in strict time. Finally he will judge for himself as to which method of playing is best. For, of course, the pupil should be made to understand that this testing and trying out of different methods of playing a piece is but experimental work given to make him a discriminating thinker. Right here, too, is the time for the teacher to analyze with the pupil the different types of pieces, those requiring much *rubato*, those requiring little, and those requiring practically none.

As the pupil's skill in applying *rubato* inflections grows, he will be able to use them in even more delicate and refined ways. As his skill increases, he can take the place month after month, year after year, of accurately "balancing speed" in scales and finger-exercises. This practice, accomplished in his formative years, gives the pupil a groundwork of fixed habits that never can be entirely abandoned. Later, when he is ready to put all his attention to artistic interpretation, he will have the "sense of good time," but in his subconscious mind that he will not err in his "tempo bending" by breaking or abruptly changing his *tempo*, but will keep it accurately and steadily held within the beautiful curves, or time-sweeps, of true *tempo rubato*.

Learning music should not be confused with learning the piano. They are very different. Music can be enjoyed, for instance, by a child even in its cradle. All of us have known babies to sing like birds and to coo like doves on the head. Pianoforte playing, however, including as it does the intricate processes of manual skill, can be understood only by the older child.

By formal piano study is meant a series of consecutive lessons covering a period of at least two years, to teach, among the rest, the reading and interpretation of simple classics.

The same lesson, or short series of lessons, might well be termed "informal piano study."

One cannot work out intelligently the question as to whether one series of lessons should be given until one fully understands these aspects of the case, namely:

1. What the child is. 2. What the child knows. 3. Under what conditions the child studies.

"When Should Piano Study Be Commenced?"

A Question Asked by Thousands

By Hope Kammerer

AUTHOR OF "FIRST AND SECOND PERIOD AT THE PIANO"

"How Old?"

Over and over again parents and teachers have asked The Etude, "When should piano study be commenced?"

Here is an answer from a celebrated child study expert, whose books have been very widely and successfully used. In order that the reader may grasp the subject, she has devoted the first part of the article to certain fundamental pedagogical principles that must be considered before the more musical aspects are taken up.

We recommend that the reader master the first section through rereadings before turning to Section II. In fact, we have an idea that many of our readers will benefit by studying this article several times.—Editorial Note.



HOPE KAMMERER

and most normal instrument, is the vehicle. If the development of reading is sufficiently gradual, and conditions are right, piano study may thoroughly enjoy this new discovery and greater dreams of looking upon music reading as a mental effort or a source of real pleasure.

The muscles were pliable in the Sensory Period. The *Associative* maintains this pliability, but at the same time it is frequently proposed; it is a problem that is continually puzzling young teachers and parents. The only way to settle the point is to get at the fundamental facts.

"Playing classical music on the piano requires faster than any other any speed, and finger exercises, accented, interpretation, pauses, meter and rhythm, in some pieces demand as many as sixty mental operations per second." Such being the case, we cannot help but marvel at the wonderful capacities of the human organism which, at high school age or younger, can interpret successfully a Chopin nocturne.

The child is now also capable of longer stretches of concentration. He can enjoy intensive drill in any subject, and profit greatly therefore.

The muscles were pliable in the Sensory Period.

The *Sensory Period*. During this, the "balancing" of various amounts of organic energy, and finger exercises, are to be assimilated in order to care for the great skeletal and dental development. The bones of the child increase very much in size, and the permanent teeth are formed. Since the body is chiefly occupied with the assimilation of food, energy is available for mind and nervous development. To remember this is important, for we find the child at this stage handicapped in various ways for piano study. To begin, his capacity for close attention is intermittent. He squirms under the piano, is easily distracted, and is necessary for the reading of even a short piece of music. His reading is poor, is not yet developed, and he has to rely almost entirely on his memory. For instance, he can easily memorize the fact that a certain space in the staff represents the note D, but finds difficulty in reading the note D in a piece of music.

The *Adolescent Period*. During this stage of physical growth, accompanied by corresponding mental "laziness." Functional disturbances in the body cause emotional instability; the adolescent takes violent likes and dislikes for slight cause. The emotions of adult life are making themselves known. The child is now more difficult to understand, and is less responsive to the teacher.

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III. Under What Conditions Does The Pupil Work?

HERE ARE SOME important practical considerations that cannot be ignored.

(a) Progress. The greatest stimulation that a pupil can possibly have, is to see his

Finger Independence As Applied To Bach's Fugues

By George B. Williston

THE TECHNICAL equipment necessary for the interpretation of Bach's fugues demands a high degree of finger independence of the highest order. Each finger movement should be preceded by a mental execution of it together with a concept of the sensation accompanying this muscular impulse. To the extent that this mental process is hindered by the presence of other sensations, the independence is lessened. The development of this type of independence rests, then, primarily upon a complete isolation of sensations which makes possible muscular coordination; and our progress in this direction is measured by the extent to which we are able to eliminate all of those sensations that are concerned with the actual directing of the finger into the key.

It is in such passages as the following excerpt from Bach's *Chromatic Fugue*



that we find this mental concentration most difficult of attainment. Here the problem of independence is made more complex by the sensation of having to hold down the half note *C* throughout the entire passage. Even though the pressure required to keep this key down is the mere weight of the hand, nevertheless, if long continued, it tends to somewhat lessen the independence of the other fingers. We have also to consider the fact that the exertion required to keep the key from rising is much less than the muscular effort necessary to give the tone sufficient starting power. We should take certain that all energy, above and beyond the resting weight of the hand, shall cease at the instant of tone production. This constitutes the first vital step in the development of muscular control in such passages.

Controlling Rotary Movement

IN ORDER to control properly the exertions of the little finger, we must recognize an additional factor, *i.e.*, a rotary exertion of the forearm toward the little finger side of the hand. Such activity, unless reduced to a minimum, will otherwise restrict the required freedom of rotation toward the thumb side of the hand.

When two different sets of muscles are operating simultaneously, as in this case, the total expenditure of energy is greater than the character of the tone requires, due to a sympathetic reaction on the part of the more supple group. Since such a condition is present here in the combined vertical and rotary movements, it is well first to practice the passage with the purely rotary exertion.

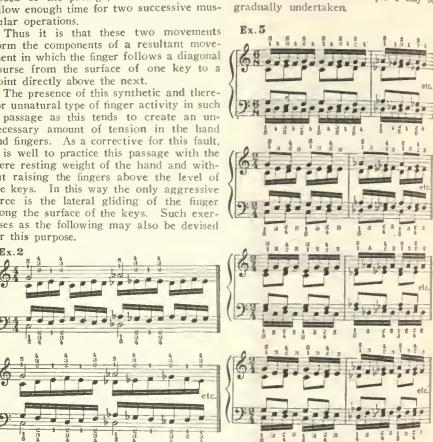
This practice may be done in the following manner. Turn the hand over on its side with the palm facing in, the weight of the hand resting on the side of the little finger. Turn the hand freely in its horizontal position, but without exerting the key on which the little finger is resting. This should be repeated until it is certain that no unnecessary rotary stress is being applied on the little finger side of the hand. As soon as this adjustment has been thoroughly made, the movement

should be employed throughout the passage. To obtain the proper freedom the fingers must not put forth any more energy than that which is sufficient to support the hand.

Alternating Rotations

WE SHOULD note, further, that the melodic line does not long continue in this manner, and that it consequently involves rotary exertions first to one side and then to the other side of the hand. With this in mind, the foregoing exercise should be repeated, but this time with the dotted half-note played as though it were a sixteenth note.

In brilliant passages it is generally necessary to raise the fingers above the surface of the keys in preparation for an attack. A great deal of attention should be given to the development of this backward movement, since even the most natural passage as this tends to produce an unnecessary amount of tension in the hand and fingers. As a corrective for this fault, it is well to practice this passage with the mere resting weight of the hand and without raising the fingers above the level of the keys. In this way the only aggressive movement is the lateral gliding of the finger along the surface of the keys. Such exercises as the following may also be devised for this purpose.



These should also be practiced with a minimum amount of finger exertion. After a thorough study of these, the interval between the half note and the first sixteenth note may be increased.



These should be practiced also with the following fingerings.



When these can be done fluently, then the combinations in Example 5 may be gradually undertaken.



Along with these, it will be found that the "School of Advanced Piano Playing" by Josefify will furnish the student with a great deal of additional practice material of the finest sort.

It is in such passages as the one we have just studied that the student finds it difficult to maintain that aggressive quality of tone that is so essential to the Teutonic virility of Bach's music. A thrust or unbedringing action of the finger as contrasted with the more common clinging touch can do much towards maintaining this quality of tone. It is on this form of touch that the general effect of the movement of a Bach fugue largely depends.

SELF-TEST QUESTIONS ON MR. WILLISTON'S ARTICLE

1. What is the result of having to hold down a note through a long passage?
2. In what ways may rotary movement be restricted?
3. How may silent practice at the keyboard assist in obtaining a good legato?
4. What is the result of combining lateral and vertical actions in the attack of a key?
5. How may the Bach "virile" tone be maintained?

Bach's Legato

IN NO PHASE of technique is Bach more exacting than in the matter of legato. A pianissimo touch, in which the weight of the hand alone is transferred from finger to finger, forms the most adequate basis for this manner of playing. Here the cessation of tone results from the constant giving way of the finger, the transfer of the hand, becomes the conscious factor, while the actual process of key descent constitutes the negative. In our present case, however, the cessation of tone assumes a positive character, since the release of the key involves the movement of the finger back to its normal position.

It thus follows that the student will benefit by a practice of the passage with a finger staccato in which all of the attention is directed to the release of the key. We may go even further by letting the hand rest on the keys after allowing the keys to ascend in the proper sequence. This type of silent exercise gives the added benefit of not having to divide the attention between key release and tonal results.

Lateral and Vertical Preparation

IF WE will again glance at the passage, we shall find that it contains another factor that is vitally concerned with the

general problem of finger independence. In progressing from the third to the fourth note in the second group of sixteenths, we have an example of hand contraction and expansion that so frequently occurs in passages of this type. This movement requires a considerable lateral and vertical action in the preparation for attack. The natural assumption would be that the finger executes a horizontal movement to the key followed by a backward movement. The speed of the passage, however, does not allow enough time for two successive muscular operations.

Then, too, it is that these two movements form the components of a resultant movement in which the finger follows a diagonal course from the surface of one key to a point directly above the next.

The presence of this synthesis and that for natural type finger activity in such movement as this tends to produce an unnecessary amount of tension in the hand and fingers. As a corrective for this fault, it is well to practice this passage with the mere resting weight of the hand and without raising the fingers above the level of the keys. In this way the only aggressive movement is the lateral gliding of the finger along the surface of the keys. Such exercises as the following may also be devised for this purpose.



These should also be practiced with a minimum amount of finger exertion. After a thorough study of these, the interval between the half note and the first sixteenth note may be increased.



These should be practiced also with the following fingerings.



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



Richard Wagner's Nibelungen Ring

PART I.



SINCE SYMPHONY orchestras and concert bands so often present to concert audiences extracts from the Wagner operas, such as *The Ring of the Gods* into *Walhalla*, *Ride of the Valkyries*, *Forest Murmurs*, *Awakening of Brünnhilde*, *Siegfried's Rhine Journey* and *Siegfried's Death*, it is in a sincere effort to make intelligible to the average listener the meaning of so many motifs employed by Wagner that these analytical discussions are undertaken. These are, however, in no sense an effort to interpret fully the "Ring" operas to analyze their psychological or metaphysical significance, but merely to make more intelligible—consequently more interesting—certain important motifs which are so often heard in the orchestra and in the concert hall.

The four dramas which comprise "The Ring of the Nibelungs" ("Der Ring des Nibelungen") are based upon ancient Scandinavian mythology, and were originally composed by Wagner so as to comply with his dramatic purposes. It was in these four operas "Das Rheingold," "Die Walküre" (The Valkyries), "Siegfried," and "Götterdämmerung" (Dusk of the Gods)—that the composer employed motifs which are so derived from this simple motif of the *Rhine*. Comparison of these motifs (to be shown later) will indicate the source of their derivation. Truly, a logical method of dramatic musical composition!

As the nymphs unwittingly prattle about the gold, they reveal to *Alberich* the secret of the treasure—that whoever can fashion a ring from the *Rheingold* will be invested with great power—made even mightier than the gods. *Wotan* comes and, to give up all his treasure, he was ammed with the body of a helmet and a Ring. The rage of the now helpless dwarf knows no bounds, and he calls down a frightful curse upon the Ring: "Henceforth may its charm bring death to whosoever wears it."

The giants now enter. Their two spear-

men are set with the goddess *Frida* between, and they demand that treasure shall be bequeathed up until she is no longer visible. The treasure is given up until night, but her eyes are seen. Only the *Ring* remains. *Wotan* at first refuses to give it up; but rather than have the goddess carried away, he gives up all his treasure to *Alberich* that the dwarf may be possessed of the gold.

Alberich scales the rocks on which the glittering gold repose, makes a formal renunciation of love, seizes the treasure, and, despite the protesting lamentations of the water nymphs, departs with it in single file. No longer need the gods be afraid of the giant, and the sky is soon cleared with the rising sun and there is exposed to view a great castle standing on the summit of a high mountain beyond the *Rhine*.

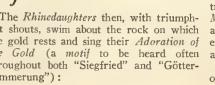
Walhalla

IN THE NEXT SCENE *Wotan* and his wife, *Frida*, awaken and gaze upon the glittering castle which is to become the abode of the gods—*Walhalla*. The palace has been built by the mighty giants, *Fafner* and *Fasolt*, who are the giant sons of the *Rhine*. *Wotan*, one of the gods; *Frida*, his wife; *Loge*, god of fire; *Erd*, all-wise woman; *Dosner*, god of thunder; the giants, *Fafner*, god of gold; *Alberich* and *Mime*, cunning dwarfs who dwell in den caverns of the earth.

The world is in great suspense, and the scriptural prelude. The double basses first intone a long sustained low E-flat. After four measures the bassoon adds the fifth above. A horn then introduces the primitive form of the *Rhine* motif:



One horn after another then takes up this theme, beginning in alternate measures, and upon each beat, until the eight horns create a continuous wave-like effect. Passing notes are later introduced, together with fuller harmony, and the motif is given more definite form:



The *Rhinedaughters* then, with triumphant shouts, swim about the rock on which the gold rests and sing their *Adoration* of the *Gold* (a motif to be heard often throughout both "Siegfried" and "Götterdämmerung").

The crash soon follows and a long tympani roll gives the effect of thunder. After this entry dies away and the mists have cleared, the end of the rainbow is seen near at hand. While the upper voices of the orchestra, together with the harps,

(Continued on Page 985)

How They Gave Early Concerts

By Clement A. Harris

DURING THE GREATER PART of the history of mankind music was looked upon merely as an accompaniment to some other activity, military maneuvering, dancing, or the like. Doubtless many a solitary shepherd whistled away the lonely hours by playing on his reed-pipe; and oftentimes a few friends would meet and play or sing together. But in these cases there was no recognition, yet as early as 1290 we find recognition as of value on its own account. That is, unless we can imagine that the four hundred and twenty-six musicians, including the most eminent "Minstrels of Honour," to give them their contemporary title, many of them from overseas, who met at Westminster to celebrate the marriage of Princess Joan, never performed except at banquet or dance. But not till 1466 do we find the first definite record of a meeting for music purely for music's sake—which of course does not mean that no such meeting had taken place before.

At a court ceremony in connection with the "churching" of Edward IV's Queen, we are told that "After the Banquet and State Ball a State Concert was given, at which the Queen and Ambassadors were present, and in their company were such as that of Tetzl, the German who accompanied them, no better singers could be found in the whole world than those of the English King." The quotation, from Chappell's "Old English Popular Music," is evidently a translation from Tetzl's Latin, and we must not take the word concert as having been of contemporary English use. The earliest contemporary example we have found is in "Evelyn's Diary" for May, 1659: "To London—a concert of excellent musicians." The word is believed to have been derived from "consort" as in the very familiar phrase "a consort of viols."

First Impressions

DESPITE THESE earlier examples, a series of meetings, organized by John Banister in London, is the first that is spoken of as giving us the first example of a concert. The reason is that they were the first unconnected with any court functions, and admission to which was by payment of a fee—one shilling—the concerts being open to the general public. There was also another reason, which they broke new ground. This was in their being announced by means of the printing press. The meetings were regularly advertised in the (weekly) *London Gazette*, the first advertisement running as follows:

"These are to give notice that at Mr.



THE EARLIEST KNOWN CONCERT TICKET

This earliest (?) concert ticket extant is evidently a season ticket (price five guineas) for the series of six concerts given in 1764-5 in the Carlisle House, Soho Square, London, and is for "Soho Concerts." This admission card is a worthy tribute from one art to another. *Carlo Colletti* and *Francesco Bartolozzi*, whose names appear respectively as designer and engraver, were some of the most eminent craftsmen of their day. In the museum at Naples, however, there are some old concert admission tokens; but these are little pieces of stone shaped, curiously, in something of a resemblance of the body of a violin, though made centuries before the invention of the violin.

Curious! But the misgivings proved groundless and, these daily concerts continued practically till Banister's death in 1679.

The "Press Notice" is Born

THE ADVERTISING of these music meetings was the more significant since, though the English newspaper, the *Weekly News*, had appeared in 1622, advertisements were not inserted till 1650, and did not become a regular feature till 1675, when "a shilling was charged for a horse or a coach for notification, and sixpence for renewals." In the provinces,

the meetings were not so well known, and

We can hear them ringing already, although we are writing this on a boiling July afternoon (104° in the shade and official, Pewt!). It is not too hot, however, for us to be thinking about school children and to be reminding them that their success will largely depend upon their preparation and activity. Do not forget the story of the boy whose teacher took his class to the Natural History Museum, with all its stuffed birds and animals, only to hear him sneer at leaving, "Gee, 'twasn't nothing but a dead circus!"

School Bells Again

The child of today is a live child, accustomed to live materials and with faked moving pictures of the Ichthyosaurus, Pterodactyl, and Brontosaurus. The music teacher who succeeds in these times, is the one who knows how to fill each moment of the lesson with living interest. She must investigate all of the latest music. She must keep up to date on all musical advances, and use every possible device to keep pupils interested. They must be kept alertly enthusiastic.

FASCINATING PIECES FOR THE MUSICAL HOME

DANCE OF THE GRACES

HELEN L. CRAMM

Grade 3.

Tempo di Minuetto M.M. $\frac{1}{4}$ = 50

MURMUR OF THE WAVES

Smooth even performance, effective phrasing, and appropriate use of the legato touch, will make this attractive piece a fine exhibition number.
The composer, an experienced teacher of Cleveland, Ohio, is one of our most prolific and gifted writers.
Grade 4.

FREDERICK A. WILLIAMS

Op. 165

Allegro con brio M.M. $\frac{2}{4}$ = 72

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OUT OF THE PAST

WALTZ

JULES MATHIS

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559

WINGED WINDS

CECIL BURLEIGH, Op. 26, No. 2

Grade 6.

Swiftly; rushingly M. M. $\text{♩} = 100$

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600

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THE ETUDE

WHITE DAFFODILS

White daffodils are more familiarly known by the poets' name, Narcissus. An old Greek legend tells how a handsome youth fell in love with his own reflection in a pool and was turned to a flower. Elsewhere in this issue will be found a short sketch of the composer, who has a rare gift of melody and who gives promise of a brilliant future. Grade 4.

Allegretto grazioso M. M. $\text{♩} = 100$

STANFORD KING

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SEPTEMBER 1936

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4

20

25

p a tempo

30

35

40

45

Trio tranquillo

50

55

mf

60

65

D.C. al Fine

THE ETUDE

Grade 8. **COUNTRY LANES** FREDERICK KEATS

Moderato M.M. $\text{♩} = 76$

4

5

10

15

simile

20

25

30

mf

35

40

45

50

rit.

a tempo 35

simile

40

45

50

TRIO

45

50

55

mf

55

D.C. al Fine

WHIMSIES

Grade 4.

Allegro vivo M. M. ♩=88

CEDRIC W. LEMONT, Op. 20, No. 4

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THE STUDY

MASTER WORKS

THE STARS

"The stars, swinging in the calm blue sea of Heaven, singing their eternal song as they look tenderly down."

FRANZ SCHUBERT
Arranged by Guy Maier

Here is a real novelty arranged by Guy Maier, who, in the Teachers Round Table of this month, tells a very sensational bit of history relative to its origin. In German collections of Schubert's songs, it is known as *Die Sterne*, with the words by Fellinger.

Slowly and tenderly M. M. ♩=92

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PRELUDE IN E MINOR*

Here is one of the most distinctive Organ Preludes of Bach, in a new and effective transcription for the piano. It will make an excellent study for chord playing and the use of the pedal. While there was no damper pedal in general use in Bach's time, there can be no objection to taking advantage of this addition to our modern piano by the student of to-day. Grade 5.

JOHANN SEBASTIAN BACH
Concert version for piano by Gilbert Beard

Sustained, and with organ-like sonority, about ♩=70

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*From EIGHT SHORT PRELUDES AND FUGUES for Organ.

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605

*It has been found effective to repeat the last eight bars. In the original, the Prelude concludes with the bar enclosed in brackets.

THE POET SPEAKS DER DICHTER SPRICHT

Grade 3.

666

THE ETUDE

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

THE LORD IS MY SALVATION

Tyrone King

CECIL ELLIS

Andantino

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Words by
CRISTEL HASTINGS

TRAIL END

Music by
JOSEPH McMANUS

Moderato con sentimento

p dreamily

A trail end, a cabin, a bit of blue

p a tempo *rall.* *p a tempo* *dreamily*

ten. *cresc.*

sea, These are the things that mean heav-en to me, And what does it matter, how

cresc.

p con

hum-ble, how far, Just so I may find them wher-ev-er they are! A

p con

amore

cab-in that nes-tles a- gainst a round hill Where mock-ing birds whis-tle and bees drone un-

amore

più mosso e cresc.

til The hon-ey-filled air is a med-ley of song, And crick-ets are fid-dling the mer-ry night

più mosso e cresc.

long. A bit of blue sea, and the tang of its salt, A spar and a

cresc.

p a tempo

star in the heav-en-ly vault! What more can I ask, save an old song or two, And a trail end that

largamente

flargamente

p con espress.

p con espress.

leads in the gloaming to you, And a trail end that leads in the gloaming to you!

molto rall. e dim.

Swell *mp* = 8' and 4' with Oboe
Great *mp* = 8' with Sw. coupled
Choir *mp* = Clarinet 8'
Pedal *mp* = Bourdon 16' with Sw. coupled

INTERMEZZO

WILLIAM REED

Allegretto

MANUALS

PEDAL

Sw. mp

Gt. mp

Last time to Coda

add Gt to Ped.

dim.

Sw. mp

dim.

Più mosso
Ch. mp Clar.

Sw. p 8' (without Reed)

off Gt. to Ped.

Sw. to Ped.

Ped. p 8' and 16' uncoupl.

poco rit.

Gt. mp St. Diap. (Sw. Coup.)

m p a tempo Sw. add Oboe

rit.

meno mosso e sostenuto

Tempo I
Ch. mp Clar. with Sub octave

rit.

Sw. p 8' (without reed)

cresc.

off Sub octave

dim. erit.

D.C.

CODA
Sw. 8' only

dim. e rit.

dim.

Gt. soft 8' (Sw. coupl.)

dim.

99 cad. H.B.

Sw. to Ped.

THE STUDY

OLD VIRGINIA

SAMUEL GARDNER, Op. 24

Rather slowly *gently*

Violin

very sustained

expressive

Piano

very softly

The melody marked

with little pedal

gently expressed.

pp The melody expressive

ppp very subdued

poco rit. a tempo

melody *mf*

poco rit. *mf*

a tempo gently

pp

gliss.

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SWEET JASMINE

VICTOR VEDOVA

SECOND

Arr. by R. Spaulding Stoughton

Tempo di Gavotta M. M. $\text{♩} = 132$

Tempo di Gavotta M. M. $\text{♩} = 132$

SECOND

Arr. by R. Spaulding Stoughton

Tempo di Gavotta M. M. $\text{♩} = 132$

Fine

TRIO

mf

sempre staccato.

D.C.

* From here go back to §, and play to *Fine*; then play *Trio*.
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THE ETUDE

SWEET JASMINE

PRIMO

VICTOR VEDOVA

Arr. by R. Spaulding Stoughton

Tempo di Gavotta M. M. $\text{♩} = 132$

Tempo di Gavotta M. M. $\text{♩} = 132$

PRIMO

Arr. by R. Spaulding Stoughton

Fine

TRIO

mf

sempre staccato.

D.C.

* From here go back to §, and play to *Fine*; then play *Trio*.
SEPTEMBER 1936

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PROGRESSIVE MUSIC FOR VIOLIN ENSEMBLE

DAINTY DAISIES

Tempo di Gavotta M.M. $\text{♩} = 126$

Piano ad lib.

2nd Violin 1st Violin *Fine*

cresc. *poco rit.* *a tempo*

D.C.

cresc.

CLARENCE KOHLMANN
Arr. by Hugh Gordon

DAINTY DAISIES

CLARENCE KOHLMANN

1st VIOLIN
Tempo di Gavotta M.M. $\text{♩} = 126$

mf

Oboe.

f

a tempo

poco rit.

cresc.

D.C.

f

Fine

DAINTY DAISIES

CLARENCE KOHLMANN

2nd VIOLIN
Tempo di Gavotta

mf

cresc.

f

a tempo

poco rit.

cresc.

D.C.

f

Fine

DAINTY DAISIES

CLARENCE KOHLMANN

3rd VIOLIN
Tempo di Gavotta

mf

cresc.

f

a tempo

poco rit.

cresc.

D.C.

f

Fine

DAINTY DAISIES

CLARENCE KOHLMANN

4th VIOLIN
Tempo di Gavotta

mf

cresc.

f

a tempo

poco rit.

f

D.C.

f

Fine

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Grade 1.

HERE WE COME!

MARCH

SIDNEY FORREST

Tempo di Marcia M.M. $\text{♩} = 126$

One, two, three, four, All to-gether, One, two, three, four, Here we come! One, two, three, four,
Oh, what fun to march a long to John-ny's drum. *Fine*
First the left foot, then the right, Thro' the gate and
up the street; Clear the side-walk, here we come While the drum says "Bum-bum-bum!" *D.C.*
15

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THE FIRST DANCING LESSON

Grade 1. In waltz time M.M. $\text{♩} = 126$

Step with me, One two three, It's as eas - y as can be,
One two three, 10 Don't you see? Now come and dance with me. 15 *Fine*

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THE ETUDE

SWINGING ALONG

ALEXANDER BENNETT

Grade 2.

Play with a decided swing M.M. $\text{♩} = 104$

One, two, three, four, All to-gether, One, two, three, four, Here we come! One, two, three, four,
Oh, what fun to march a long to John-ny's drum. *Fine*
First the left foot, then the right, Thro' the gate and
up the street; Clear the side-walk, here we come While the drum says "Bum-bum-bum!" *D.C.*
15

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A BIRD CALLS IN THE WOOD

BERNARD WAGNESS

Grade 2.

Gioiosamente M.M. $\text{♩} = 100$

Step with me, One two three, It's as eas - y as can be,
One two three, 10 Don't you see? Now come and dance with me. 15 *Fine*

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A LITTLE JOURNEY

Grade 2.

Andante M.M. = 66

simile

poco animato

Tempo I

cresc.

dim.

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ARPEGGIO THE CLOWN

Grade 2.

Scherzando M.M. = 112

A. LOUIS SCARMOLIN, Op. 86, No. 5

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578

H. P. HOPKINS

Radio and Music

(Continued from Page 541)

musical instruments in a century or more, indeed the glory of many of these instruments lies just in their age. A Stradivarius is more desirable than a violin dated 1936.

The human ear, however, is capable of hearing tones which lie much above and much below the notes produced by any instrument. We can go so high on the highest notes that the human ear can hear higher. We can go just so low on the deepest contra-bass; but the ear cannot hear lower. Naturally, the written music we possess is calculated to meet the needs of the human ear, but of the playable instruments. Note ranges can be helpful.

The new instruments of an entirely

radio-electric character (vacuum tubes and the like), it is possible to generate new sounds, which reach both higher and lower than those of any known instrument, and by this means it is also possible to produce musical sounds between the half tones employed in the present system of a full range of hearing. These sounds are not reproduced from some already existing source, as is broadcast music; they are created within these radio instruments. You can get an accidental example of radio generation by listening to a radio set which comes over the radio in switching from station to station. In its accidental state, such whistling is not especially desirable; but it forms the basis of radio produced tones. These sounds can be made purposeful as well as accidentally; more often than this, they can be refined, modulated, and shaped as to timbre, and made into entirely agreeable tones, capable of inclusion in fine music.

We already have seen the very beginning

of electrically produced sound in the instruments demonstrated by Professor

Thomson. The sound produced in them is

made not by vibrating or stringed or reeds,

but by the electric characteristics of the circuits, amplifiers, and the like, contained within the instrument. This idea can be carried further. As scientific and technical development advances, it will become possible to create sound of any quality, and to produce it on a scientific scale of human audition. When this is done, the quality of the tones will be perfected, and their volume will be controlled. A mere finger pressure may call forth the full, crashing splendor of a Beethoven *fortissimo*.

Opportunities Multiply

SO MUCH for the instrument. Consider now the completely new world it will open to musicians. As these new tones are brought into existence, new instruments will be created to utilize them, new schools of interpretation will come into being to play the instruments, and new compositions will be needed to probe this wider field of interpretation.

It is often charged that all the "canned music" of this machine age of ours is drowning out the distinctly personal and creative interpretation. I take exactly the opposite view. There is no music, "canned" or otherwise, that does not find its inception in the very personal arts of creator and interpreter. The composition must be there, and someone must perform it, before the phonograph or the microphone can do anything with it. What the new instruments now do is to provide new wings for the distribution of music, new outlets for its release. Let us say, for argument's sake, that some individuals have been deflected from personal music making by the greater ease of hearing their favorite works performed in

masterly style, over the radio. But what happens in exchange?

Royalties are paid to composers and publishers before the work reaches the air. Arrangers are kept busy preparing it for the radio orchestras. Soloists are engaged by the various broadcasting stations throughout the country to direct each of those stations' maintains one or more orchestras of thirty or more men, to accompany the soloists. Conductors, assistant conductors, rehearsal masters, and librarians minister to the needs of the men in the orchestra. Without going farther afield, we find that the man who built Jack Bratt, it becomes clear that for the handful of persons who no longer make art, whole armies of people are enabled to earn their livings and to serve the cause of art as well. We can scarcely call this detrimental. Machines which distribute an art also consume that art, providing greater pleasure to the public than it can give without which no art can survive. The future development of these machines will mean an even greater demand for fresh material. But the more highly perfected our distributing become, the greater will be the demands on the individual.

Which brings us back to the only person to suffer by this mechanical progress is the one who is satisfied with mediocrity, who cannot or will not expand his powers to the full limits of great work. Personally, I am inclined to applaud the development of any musical instrument, or otherwise, which opens up possibilities of a new range of color of musical sounds. This would give fresh stimulus and impetus to further creative effort and greater work.

The Best Demanded

UNDoubtedly, the demands of our listening public are becoming more and more discriminating with every day. And again, oddly enough, our art standards are being elevated by the very force which so often has been said to crush them—commercialism. The development of radio, and the consequent development of musical education, in America at least, is also a commercial affair. Our networks are privately owned, our public pays no license fees, and our programs enjoy unhampered "freedom of the air." Expenses are defrayed by commercial advertising, and it is sometimes said that radio programs are not good. But I do not share the latter view. The contrary would seem to me to be the fact.

While there is no scientifically accurate check up of program popularity, surveys indicate that nine times out of ten the most popular broadcasts are also the most artistic. The advertiser is interested in telling the story of his institution or his product to the largest number of listeners. His first aim, therefore, is to reach as large an audience as possible. In his effort to see that this is indeed possible, he often sacrifices to program values, during his listeners, as it were, in the very finest material available. (Which great artist or great orchestra has not been on the air?) The costs involved in bringing the world's greatest artists and orchestras before the microphones cannot be measured in dollars and cents; and if they were, it could be only on the basis of a government owned and controlled monopoly. It is commercial advertising which has brought into every town and hamlet an array of musical riches

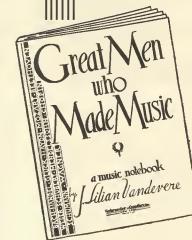
(Continued on Page 590)

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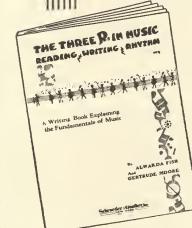
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Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself.



The Significance of the Bow in Technic

By Kenneth Abram

IN THEIR ETERNAL SEARCH for perfect technic (either unconsciously or as a result of some misconceived idea of violin playing) nine out of every ten violinists concentrate practically the whole of their efforts on the problems of the left hand, the bettering of which, and the complexities of fingerboard technic, of course, be futile—and no savant of the violin would, attempt to do so—but the player who attains perfection of left hand technic, while neglecting the bow arm, shows a complete lack of the art of violin playing and a failure to grasp the full science of violin technic.

Let us first look into the matter of technic. Any violinist who has developed a high degree of speed and facility in the left hand necessarily must have achieved some degree of control and facility with the bow. But by focusing his attention solely on the left hand the player produces two conditions which are incompatible, namely, first class finger technic and third class bowing. In other words, he has finger speed with his bow, but is unable to synchronize for the simple reason that at the high speed at which the bow must move he has no control over it, with the inevitable result that the fleetness, brilliancy, clarity and sparkle of his finger work is reduced to an incoherent jumble of notes.

Now is any shortcoming in the bow arm less noticeable in legato passages than in the crisp, detached bowings. Smooth, fluent bowing is as imperative to effective technic as *spiccati*, *staccato*, *marcello* and spring bowings, and any player who indulges in hand pyrotechnics, who may doubt this, should finger mutely any rapid legato passages involving an appreciable amount of

string crossing back. How often these passages will be ruined. The result should convince him that no measure of fleetness in the fingers can be of any value without an equal degree of excellence and skill in the bow arm.

One could dilate extensively on many minor problems connected to violin technic, although apparently confined solely to the left hand, can actually be traced to weakness in bowing. Long leaps up and down the fingerboard, for instance, are frequently jerky and unpleasant, the average violinist attempting this to a greater left hand technic. The result here is often caused by violent manipulation of the bow during this leap, the motion of the bow suddenly quickening in sympathy with the left hand. Or again, in rapid passages containing harmonics, which bring these out clearly, is quite as likely to be due to poor bowing (too near the fingerboard, perhaps, or a slightly diagonal stroke) as it is to poor finger technic.

Bow Control Plus

MERE DIAGNOSIS of a weakness, however, is of no material use without the needed specific remedy for it. A violinist may realize that his bow technique is woefully behind his finger technic and yet, because he is remedy, or because he is apathetic, he may ignore the weakness. What then is the correct remedy for poorly developed bowing?

The answer to this (as, indeed, to almost any question on violin playing) is to be found by a logical consideration of the problem in question. A fine left hand, for example, is based on two main factors, strength and relaxation; and modern methods of training demand much preparatory

work with the bow, a correct and sure foundation will be assured.

Round off this practice with string crossing for a few moments, at a moderate pace, aiming at delicacy rather than speed. The first exercise in cultivating correct carriage and the value of this second exercise lies in the fact that it is much more desirable to play the muscular strain imposed by the previous work in this manner than to relax suddenly the entire arm by putting down the bow.

The remaining few minutes of this short daily system of foundation work for the bowing may be spent in various ways, but that which should be recommended—and incidentally the most neglected—is to apply the slow bow arm movement just described, to the playing of long strokes on the open strings. Done correctly this is an exercise for advanced players which will produce the very highest degree of sensitivity in the left arm. Let the bow be drawn slowly and try to feel the slight quivering occurring at the heel end of the bow. This method is by no means modern (Viotti taught it to none but his favorite pupils) but it is the true test of fine bow-carriage and has yet to be superseded.

Here, then, is a system which will definitely provide all the necessary foundation upon which fine bowing is built, and for more information, each day, this foundation secure, the most difficult bowings are within easy access to all violinists.

Without this foundation the will never be attained, and perfection of technic will forever dangle elusively before its seekers. Quite apart from technic, however, this simple system is invaluable from a total

point of view, giving to the bow an amazing sustaining power, which is vital to the smooth phrasing of slow movements and adagios. The violinist should always realize how deeply his art lies in the bow, likening it to the voice of the singer. It is through the medium by which the melody is made to sing, breathing out the notes in a gentle whisper, or asserting itself in firm tones, rising with a voice of triumph, or falling softly as a sigh, according to the dictates of the music. The preparatory work necessary to achieve this may be a little uninteresting; but it is gloriously worth while.

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The Importance of Violin Strings

By Henry Wolk

GOOD STRINGS, free from flaws and correctly gauged, are essential for fine violin tone. They originate in the vibrating string which is enlarged and enriched by the body of the violin acting as an amplifier and sound board. Thus poor strings will produce a scratchy tone on even a Stradivarius, while good strings on an inferior instrument will produce a tone which the instrument can possibly produce.

Composers have found that best results are obtained by using a steel E, gut A, aluminum wound gut D, and a silver wound G. Most violinists are agreed on the E, D, and G, but the choice of A is still in doubt. Some prefer an aluminum wound A or an aluminum wire. There is a reason of economy or convenience. An aluminum A will last longer and will not break nearly so quickly as a gut A. Nevertheless, the writer believes a gut A should be used.

The violin owes its title, "King of Instruments," to its fine technical possibilities and its expressive tone color. The G string represents a sonorous bass; the D, a mellower tone; the A, a brilliant and emotional mezzosoprano; and the E, a beautiful, singing coloratura soprano. The four strings, with a possible range of two octaves, can give the violinist a large field of tone colors which is considerably reduced by using a wound A string. Although the wound string is smooth and even tone, it suffers by contrast with the brilliance of the gut A; and many beautiful passages have been written for the A string with just this brilliant, even quality in mind.

With the almost universal use of the steel E string, another problem confronts the violinist. How thick shall the strings be? The controlling factor is the E string. The A string may vary slightly, but as a rule, when the E string is wound, the foundation secure, the most difficult bowings are within easy access to all violinists. Without this foundation the will never be attained, and perfection of technic will forever dangle elusively before its seekers.

String go dead and lose their brilliancy after considerable use. When this happens they should be replaced. The D and G strings should have a normal life of six to eight months depending on the amount of playing which is done. The A string should be replaced every two to three months, and the E every four months.

The tails shall be changed every month.

With the almost universal use of the steel E string, another problem confronts the violinist. How thick shall the strings be? The controlling factor is the E string. The A string may vary slightly, but as a rule, when the E string is wound, the

throughout its entire length from tailpiece to peg.

Failure to observe these precautions in the purchase of strings may result in faulty tone placement, requiring sometimes as much as an eighth of an inch of finger adjustment in the first position where a perfect fifth should be.

What strings should be used? That can best be answered by considering the violinistic progress of the player. A beginner need not buy the best and most expensive strings because he does not play in the upper positions of his instrument. He uses only about a third of the string length, so the best strings are not necessary for his needs. But the violinist who plays in the positions and uses as much as two thirds or three quarters of the string length must have strings upon which the tones can be correctly placed. This calls for a string that is more expensive because it can care for itself better. The strings must be even in texture, be perfectly gauged, and it must stretch evenly. The cost of strings per set ranges from one dollar and a half for medium grade, to three dollars for the best market can furnish.

String should be taken after playing, to wash off the oil and string oil, and a piece of cloth. If left on the string, the rosin dust forms a crust causing the string to give out a scratchy tone. If rosin is hard to remove, use a little denatured alcohol on a cloth, being careful not to touch the body of the violin, for alcohol will eat into the varnish.

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Music teacher, after having explained at

Marking Lessons Stimulates Interest in Practice

By Florence Simkins

ALL CHILDREN are familiar with numerical markings, from the time they enter school until they leave, so why not mark music lessons the same way. It means more to them. Divide the lesson into four numbered points for each subject. Hand subject is practiced correctly (not necessarily perfect—that depend on the subject, age of the pupil, her knowledge of music or the time for practicing) they will receive 100 points for their lessons.

Prizes will be given to the pupil with the highest average, either monthly or by the term.

Along with the points of average dif-

ferent colored stars may be used as:

65 or under, Red Star

70 to 79, Silver Star

80 to 89, Gold Star

90 to 100, Large Gold Star

It will be found that pupils are more interested in trying to keep their average up than they are in the prizes or stars. No pupil will shirk or omit any part of his lesson, even though he does not like a certain subject, because by doing so will be lower his average.

Marking lessons in this way has proved

most successful in creating more interest in practicing.

Empty-the-Basket Game

By Annette M. Lingelbach

REVIEW notes by using spoons in an Empty-the-Basket Game. Take five or six notes for one test, and attempt to cover two tests at one lesson. First, ask the child, "What note is on such a line or space?" and, secondly, "Where is A on the staff? Where is B? Where is C?" For each correct answer, the child takes a spoon

from the basket. For each incorrect answer, he must return a spoon to the basket. Children invariably enjoy this game, and will ask to play it at every lesson. Simple as it is, it reviews, develops, and strengthens quickly, accurate note-placement and naming, in an effortless and appealing way. This game can be used to review note-reading.

Radio and Music

(Continued from Page 579)

which no single concert hall in the world could offer, and which has made possible the preservation of the American competitive system of privately owned and operated broadcasting stations, and thus with no license fees paid by the listener. This does not point to a cheapening of taste.

A Public Servant

I AM OFTEN ASKED whether this American system of commercial broadcasting is better than governmentally controlled operation. Neither is "better"; the question rests in philosophies of government which go deeper than any matter of mere progress. In England, which is a smaller country, service is broadcast over a smaller number of stations, radio owners pay a license fee for the privilege of listening in, and the networks are privately owned and controlled. We, here, cling to our traditions of democratic freedom. Personally, I prefer the American system, I prefer to legal, important means of public communication, in favor of private and independent hands. It is, I think, fortunate, therefore, that no abuse of such government control; but the system, in its very nature, harbors the seeds of danger.

length of other countries where government controls radio networks results not in a more "modern" or "worse" program of expression. This, I am sure, was labored to make radio communication pos-

sible. I am strongly in favor of our American system, which is privately owned and managed broadcasting. I am even willing to welcome an occasional "cross-over" if the price I must pay for the inestimable privilege of free expression.

But, in the last analysis, radio broadcasting is not alone responsible for the type of programs we get. The public, it is, which, very literally, call the tune. Steadily increasing public opinion is making it possible for us to enjoy the wealth of splendid talent we do get. Radio is by no means in a perfect state; it is still open to criticism; but what it needs most of all is artistic criticism. Those who contend that they have the right to determine what is good and what is bad, are the people who control the stations. They do not care to never improve conditions. Radio has, in a sense, made art criticism of us all. But, if we would fill the post well, we must learn the significance of criticism. It is not to be mistaken as a synonym for condemnation. The critic is the kind which builds up, such as, "what is good?" and, on the other hand, criticizing a means for improving what is bad. It is indeed heartening to think that anyone, who will take the trouble to make his suggestions known, can do his bit towards improving the general standards of our programs. Radio, in its largest sense, is a means of widening the field of human understanding; and if the sum total of human ignorance is still greater than the sum total of human knowledge, there is just so much more opportunity for expansion and growth.

THE ETUDE

Tempo of Bach Organ Fugues.

Q. Could you please tell me the tempo of another b. & b. organ, by Bach?—R. H.

A. The tempo of the organ fugues varies greatly. The tempo of the organ fugue will be as follows: No. 4, F major, Prelude, $J = 116$; Fugue, $J = 116$; No. 5, G major (Grave), Fugue, $J = 100$; No. 6, G minor, $J = 72$; Fugue, $J = 92$.

Triplets in Chopin Etude.

Q. In Etude No. 2, by Chopin, do we play the eighth-note triplets in the right hand, or the left hand?—Mrs. G. N.

A. The eighth-note triplets, as the right hand should be avoided, as in Example (a), not in two as in Example (b).



Since a quarter note is sounded in the bass with alternate eighth notes in the right hand, it is very difficult to make the treble sound like triplets. The right hand third quarter notes of the bass should play the left hand triplets very softly. Artistic judgment will tell you when to do this. It is very easy for the listener to hear two basses if he wants to listen for them that way.

Comma.

Q. How are these trills played? (a) Measures 3 and 16 from Sonata Op. 10, No. 2 (Opus 10, No. 2, by Frédéric Chopin, the Clavier, measure 56.)

A. How are these trills played? (b) Measures 3 and 16 from Sonata Op. 10, No. 2 (Opus 10, No. 2, by Frédéric Chopin, the Clavier, measure 56.)

With this "key" it is merely a case of transposing and combining the notes of the bass with the notes of the treble. You will find that that takes care of the i, y, n, and so on.

That is, when you find that the notes occur in the bass, then for each letter of the person's name is substituted the corresponding letter in the bass. The bass is then separated from this system only to the extent of using the bass notes in the bass, which is justifiable in this case both on the grounds of tunefulness and of Haydn's own name.

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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

The Cover for This Month



The Cover for This Month
A portrait of a woman, the cover of The Etude magazine.

Rewards for Accomplishment

Are rewards a good thing in education? Ask yourself. When you have done a thing well you have in the fact of accomplishment the greatest of rewards. But, in addition to that, there is a great deal of satisfaction in recognition from others.

All the great nations of the world confer awards for distinguished achievements. The Congressional Medal, the Legion d'Honneur, the Victoria Cross are badges of recognition which are a great encouragement to those who wear them.

Teachers have found that awards, honestly bestowed upon the deserving, have a very stimulating effect upon ambitious pupils. Of course such rewards may create jealousy among those who do not comprehend good sportsmanship, but such individuals would be jealous anyhow. All in all, little tokens of recognition have been found very beneficial. Even colored paper stars have a markedly encouraging effect, when properly employed.

The Theodore Presser Co., as a part of its far reaching service to teachers, has prepared a large number of awards, such as reward cards, musical jewelry novelties and booklets. These may be secured at trifling cost. Ask for Catalog V-15.

On another page in this issue will be found an idea for a Roll of Honor which should splendidly promote the work of pupils. It is printed on fine paper that will permit the teacher to write in the names. This Roll of Honor may be secured at the nominal cost of five cents a sheet. May also be bought in lots of one dozen for fifty cents, thus providing a new Roll of Honor to be put up in the Studio each month.

Some wise merchants years ago said something to the effect that "Nothing is a bargain unless both participating parties are satisfied." The Presser Co. adheres to a policy of trying to make the book publication such as to stand up among the best in its field, and in presenting these it tries to give a clear and full description of the work that is to be learned. This leads to satisfaction on the part of the buyer, particularly when a copy is obtained at a bargain price, and thus in gaining an atmosphere of satisfaction with those who use the work, the Theodore Presser Co. is quite satisfied on that copy to forge the margin that ordinarily is required to meet the needs expressed in the title of its business.

On the other page in this issue you will find the Fall Bargain Offers of this year. Note that you save postage in ordering at these bargain cash prices, and do not overlook the fact that the prices are good only until the end of the month of September, 1936.

Orders made to replenish stocks, and for those

who like to check over these books to see if there are any which may appeal to them, we give here a selected list from the publisher's catalogues. Books, pamphlets and accompaniments copyrighted by the Presser Co. may be added to these readers' permanent reference library. Teachers, who like to make their pupils more interested by including notes on the contents, will find this series of much assistance. Of course, for classes in music appreciation it is invaluable.

Begin the Fall, 1936 issue of The Etude Magazine, now running in its fifth year, and it will be almost as many years more before it is completed. For the convenience of those who may not have been able to secure the magazine containing The Etude Historical Musical Portrait Series, additional copies of the page containing it have been printed and these are obtainable at the nominal price of 5 cents, each.

Full Many a Flower is Born to Blush Unseen

No one ever has evolved a means by which every one might have the opportunity to do his or her utmost in the exercise of individual talents. It would be impossible for any one to do this, but it is not necessary to be acquainted with all of the worth while genius which exist in published form.

As a result, many times at a time, again to many, the desire arises to have their talents serve their needs because they do not have time to examine new or unknown publications, particularly when the outcome of such a search is uncertain.

In the gigantic tasks of music maintained by the Theodore Presser Co., there are twenty-five million copies of music and music books, representing a total of hundreds of thousands of individual compositions or compiled pieces. Every one of these works must have had some one to have prompted some one to have invested in the publication, but since active music workers can not encompass so much music within the time available to them, many items on our shelves are the flowers to which the poet Gray referred.

While there are publications which are remaining unused, there are many for which there is a steady demand. It is these works which find a place on the publisher's printing

Orders made to replenish stocks, and for those

who like to check over these books to see if there are any which may appeal to them, we give here a selected list from the publisher's catalogues. Books, pamphlets and accompaniments copyrighted by the Presser Co. may be added to these readers' permanent reference library. Teachers, who like to make their pupils more interested by including notes on the contents, will find this series of much assistance. Of course, for classes in music appreciation it is invaluable.

Sheet Music—PIANO SOLOS

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



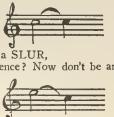
The Haunted House on Melody Hill

By Hermia Harris Fraser

Companions

By Harriet B. Pennell

In music, two lines
That curve over the notes,
Are often, by children, confused;
The one is a TIE.



The other a SLUR,
The difference? Now don't be amused.



It's a serious matter,
The TIE means to play,
Then HOLD the tied notes their full time;
The SLUR, like two comas
In verses you read,
Makes a sentence of musical rhyme.

Tommy's Marble Game

By Mildred Tanner Pettit

"How was your lesson, son?" asked Tommy's mother, as he returned from his second lesson with the music teacher.

"Not bad," he replied. "The teacher I think I could have done all right if Miss Brown had let me play fast, the way I practiced, but she had me play slowly and count aloud, and it was pretty terrible."

"Haven't you been doing everything, all told?" asked his mother.

"Yes, I am," he said.

"Well," said Tommy, a bit smitten, "the reason I'm six years old and still learning and practicing is that she wants me to do. It seems like a lot of trouble and I get all mixed up."

"That's easy. We'll make a game of it," answered his mother, thinking up a scheme with some spoke.

So when Tommy came in to practice

later he noticed a small saucer at each end of the piano. The one at the right held six shiny marbles.

"Now," said his mother, "we're going to play marbles. The ones in this dish are mine. You are going to try to win them from me. Every time you play a piece perfectly, counting aloud, good rhythm and expression, you take one of my marbles. Every time you miss, back come all the marbles to me."

"Oh, this is going to be fun," exclaimed Tommy.

It was fun, and practice time was gone before they knew it. Tommy won four games that day, and ever so many during the week. When he went for his next lesson—well, you should have heard the improvement!

Terry Mellin glanced at the mantel clock. "It's a fine thing," he grumbled, "when a boy has to stay indoors all day, doing school work and practicing."

"Terry! Are you through practicing, already?" exclaimed his older sister, Leona. "You've only been at it three minutes."

"It's these dreadful melodic minors," groaned Terry. "A minute at them feels like weeks."

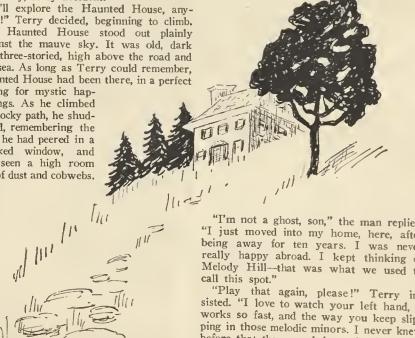
Louise tossed him his cap. "I know what the trouble is—you want to play ball with Sandy."

"It's not that," flashed Terry, swinging around on the piano stool, "but we've made up our minds to explore the Haunted House."

"Oh you mustn't, Terry!" she cried. "If any of the fixtures are missing, you'll be blamed, and besides—Leona hesitated, "Jane was picking flowers near there the other day, and she distinctly heard some noise."

"Well, I'm not afraid!" Terry declared, as he raced outdoors. He rushed down the seaside street to call for his chum, but Sandy had forgotten his appointment, either purposefully, or by accident.

"I'll explore the Haunted House, anyway!" Terry decided, beginning to climb. The Haunted House stood out plainly against the mauve sky. It was old, dark and three-storyed, high above the road and the sea. As long as Terry could remember, Haunted House had been there, a perfect mystery, a place of many unexplained happenings. As he climbed the rocky path, he shuddered, remembering the time he had peered in a cracked window, and had seen a high room full of dust and cobwebs.



"I'm not a ghost, son," the man replied, "I just moved into my home here, after being away for ten years. I was never really happy abroad. I kept thinking of Melody Hill—that was what we used to call this spot."

"Play again, please!" Terry insisted. "I love to watch your left hand, it works so fast, and the way you are piping in those melodic minors. I never knew before that they sounded so nice in pieces. I've had such a time with them, I thought somebody made them up just to pester me."

"You didn't get me after a good deal, later?"

"Is that so? I am glad to hear that she realizes her responsibilities. It is up to her to chart a profitable course, and to make it as interesting as possible, and then it is up to you to follow it faithfully. Shall we have a slogan for you—'We are cooperative, loving, honest—Good night, and a happy week end!'

"I say, Dad," said Bob, "that was some talk you gave them. Did you ever speak to my music teacher that way?"

"Well, I have been getting after me a good deal, lately."

"Is that so? I am glad to hear that she realizes her responsibilities. It is up to her to chart a profitable course, and to make it as interesting as possible, and then it is up to you to follow it faithfully. Shall we have a slogan for you—'We are cooperative, loving, honest—Good night, and a happy week end!'

"No, no!" Terry murmured. "We don't half as far as you do, and we don't have a view of the steamboats, and the

(Continued on next page)

THE ETUDE

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JUNIOR ETUDE—(Continued)

Jimmy's Daily Check-Up Plan

By Gladys M. Stein

Carl and Jimmy were slowly walking home from school one afternoon when suddenly Carl remarked that he guessed he'd better hurry home and practice his piano lesson.

"I don't care much about practicing," he admitted, "but I like music too well to give up piano lessons."

"I used to feel the same way before I began my daily lesson check-up plan," said Jimmy. "Now I really enjoy practicing!"

"Daily Lesson Check-Up? Isn't that something new?"

"It is," Jimmy answered. "I got the idea from that college boy who lives next door to us. This boy," he explained, "is trying to become a music supervisor, and last summer he went to a conservatory for an intensive course in piano work."

"I used to feel the same way before I began my daily lesson check-up plan," said Jimmy. "Now I really enjoy practicing!"

"In other words," interrupted Carl, "you subtract the number of lines there are in my lesson (I have to do this counting only the first day after my piano lesson, he added), and if I have forty lines I mark down the figures 60. Then I go over the forty lines just as if I were playing them for my teacher. If I make more than one mistake, I get a minus one. I get one credit for it, but I try hard to bring my score up close to the one hundred mark."

"In other words," interrupted Carl, "you subtract the number of lines there are in your lesson, and then try to earn a point on each line in your check-up?"

"That's right," said Jimmy. "I'm surprised too," he concluded, "at how much more careful it has made me in my practicing. I go to the top of the piano every day, and I have come to realize that these daily check-ups make a wonderful improvement in his playing."

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Letters from Etude Friends

A Scrapbook for the Alert Student

To THE ETUDE:—As a first instrument a student studies, or he studies voice, he will find a pleasant diversion in keeping a musical scrapbook.

In nearly all the leading cities, he will find a number of special publications, his own particular studies. Much space is devoted to the musical life of the city, to the social and dramatic scenes; photographs; activities of the leading artists; reviews of the latest operas, and concert performances; criticisms, and so on. For instance, the metropolitan newspapers carry great space in their columns of Madame Marcella Sembrich, telling about her life, her art, her personal history, her friends, any of her death and her last days.

It is suggested that the student should copy these important articles and insert them in a scrapbook, which is invaluable for reference and general knowledge.

JESSE L. BRAINERD.

Etude Jig-Saw Puzzles

To THE ETUDE:—The average music student sees and hears, in his home life, the little that the temples of art supplement this side of the child's education.

One interesting method of doing this is to serve as a "jig-saw" puzzle editor. It is a fact that music dealers use to decorate their store windows with these puzzles.

The puzzle buyers love to have them, and the instructors, therefore, a few brief remarks concerning these musicians can often help the children to enjoy reading music history.

—ALBERTA STOVER.

Good Articles Live

To THE ETUDE:—I have recently subscribed to THE ETUDE. I have read one article which I feel is worth a year's subscription. It is in the older issue, loaned by a friend, and it is called, "Singing with the Stars."

It is an interview with the noted Welsh Tenor, Sir Thomas Beecham. I feel that if this article is not too old, it would be a great incentive for other adults to begin the study of music and to become interested. The article is written in an American magazine for music lovers.

Editorial Note.—The article by Mr. Beecham, as well as the one by Dr. W. E. Roesler, was published in THE ETUDE for May, 1935; and we are constantly in receipt of requests for issues containing this and similar inspirational writings.

When Should Piano Study Begin?

(Continued from Page 548)

such devices as are familiar to all diplomatic grown-ups.

Forcing a child to continue to take lessons against his will, when in the Sensory Period, may develop in him a distaste for music, and when persistent, may affect his entire life. His mother's love for music, and had been lost entirely by childhood hot house forcing, had it not been that his genius survived it. But how many of our children have the genius of a Beethoven?

The Genius of the child, who has special talent or aptitude for music, there is no need to discuss when he shall commence lessons. If no one teaches him, he will learn by himself anyway. Nothing will stop him from satisfying that wonderful desire which has seized him. "Art is long, and time is fleeting," and the genius will need all the time there is, from cradle to grave, in which to develop the ideas surging within him.

IMPORTANT!

We are very sorry for an error in the set up of THE ETUDE for October, 1935. The statement "it is not wise for even professional music teachers to teach their own sons and daughters, if they want them to get even" was omitted.

It is being printed from page 480 to the continuation on page 524. They may be noted to Page 480.

Good Humor in Music

(Continued from Page 540)

or communistic Russia, they are apt to become musically strabismic. One of the exceptions is George Gershwin. His artistry, however, lies in creating his own form as did Schubert, Schumann, Franz and Brahms; and then, if he is both simple and inspired, we may have some real American folk song to rank again with those of Stephen Foster.

The Good Humored

A BOUT THREE THOUSAND years ago, David, the greatest of Hebrew poets and musicians, wrote in one of his many songs, "Blessed is the man who makes peace with his brother." The audience choruses with delight when the king makes peace with his brother, the king who kept his seat upon his throne and his head upon his shoulders only by continuously fighting with the tribes around him.

The book is filled with interest and relates many incidents, historic, romantic and amusing, from the days of the first performances, casts, premières, debuts and other incidents of the stage. In all, thirty-four pages are devoted to a classification of performances of the operas presented, from the early days of the first choices, when W. J. Henderson referred to the building of the stage as "a mere affair of opera was a 'sure-thing' to the present day." The author has also included the names of the first performances of Verdi and Puccini have held first place. All in all, this is a book which all music workers will find of great interest. It is bound with sixteen full page plates of important figures in the history of the piano.

Price: \$3.75.
Publisher: Oxford University Press.

Liszt, Composer and His Piano Works

BY HEINRICH WENTZEL, MUS. F.R.C.O.
Music, 1935, \$3.75.
This biography of the great Hungarian composer, Liszt, proves to be a very individual book. It is not a standard biography. In fact, in part it resembles a kind of "I am" book. The author has had very widely upon him the results of his research, and the result is a book which the pianist's plane works. The publication of the work coincides with the fiftieth anniversary of Liszt's death, and we are sure that our readers will be interested in this unique information that is not elsewhere assembled between the covers of a book which is written in an engaging and interesting style.

Price: \$4.00.
Publisher: William Reeves.

The Music Handbook

BY PETER A. COLEMAN
A small volume prepared to give in a condensed but very practicable way, just the essential facts of music, for the amateur and concert goer desirous. Six hundred of the most useful facts are fully defined. The book is well illustrated and the best information may be located with the utmost ease.

Pages: 93, cloth bound.

Price: \$2.50.
Publisher: M. Witmark & Sons.

Children's Song Manual

BY ARTHUR KINSCHEL
A course in the fundamentals of musical notation and of singing at stages for children, from the first to the last. The course is so planned as to guide the child gradually into the study of music. The first stage is a page of music and how to translate this into words and interpret it. The second stage is many oral and vocal exercises and melodies, which assist in coordinating the functions of the voice.

Volume I, Pages: 224, cloth bound.

Volume II, Pages: 128.
Price: \$2.50.
Publisher: Catholic Education Press.

A Musical Companion

JOHN ERKINSON
A Musical Companion is an abridged form of "The Musical Companion," which is a complete chapter devoted to American Music, contributed by John Erkison. The book covers the entire field of music, from early notation to the great masterpieces, with the biography of that great man, the composer, the theorist, etc. It is all very skillful and exceedingly well done, but it remains just what it was at first, only a verse and a refrain. Nevertheless some of the popular songs of the day have real value, because they are sincere. They express in a clear, simple, and above all, a kindly, winsome fashion, the ordinary, everyday emotion that we have all seen before, high and low, educated and ignorant, alike. To dance, to sing, to laugh and to make love are surely more healthy and more sane than to worry one's brain over things that can neither be understood nor changed. Some day an American composer

him. Perhaps the translators are at fault, for the Latin words "unites" might be rendered "meek" while the German "saintimonia" could easily be the "tender hearted." It remains for the Frenchman, always an artist, to cast a glowing clue to the phrase, for he cast it "les amours" in which I venture to translate into English as the "cheerful." "Blessed are the cheerful" sounds sensible, so reasonable, that we may easily persuade ourselves that it must be true. It is highly indeed to be true: for to be cheerful in all distressing conditions through which the whole world is now passing takes that "intestinal fortitude" which the writers believe to be the highest attribute of the human race. It is a fine tribute to the American composer to say that, in the opinion, he is light hearted and cheerful. "Blessed are the cheerful" sounds sensible, so reasonable, that we may easily persuade ourselves that it must be true. It is highly indeed to be true: for to be cheerful in all distressing conditions through which the whole world is now passing takes that "intestinal fortitude" which the writers believe to be the highest attribute of the human race. It is a fine tribute to the American composer to say that, in the opinion, he is light hearted and cheerful.

Price: \$1.75.
Publisher: Alfred A. Knopf.

Next Month

THE ETUDE for OCTOBER 1936, Will Include These Stimulating, Educational Features

A RENAISSANCE IN MUSICAL EDUCATION

This is a four-month conference with one of the greatest of living pianists, Josef Hofmann, Director of the Curtis Institute. Student tests and exercises will be among the most practical and useful articles we have ever been privileged to publish.

THE MIDNIGHT KING

The tragic tragedy of Bavaria's mad musical monarch, Ludwig II, who, by coming to the most terrible end, has become the most tragic figure in the world of some of the greatest musical creations of the last century.

THE PRESENT-DAY STATUS OF THE HARP

This important article, Carlos Salzedo, the most famous living master of the harp, is indicative of the growing interest in research and discussion concerning the instruments in general use in the band and orchestra, or for solo purposes.

HEINE AS A MUSIC CRITIC

This important article, Carlos Salzedo, the most famous living master of the harp, is indicative of the growing interest in research and discussion concerning the instruments in general use in the band and orchestra, or for solo purposes.

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HOW TO START WITH BACH

Miss Hilda Gertrude Kinschel, an educator who has done some of the most significant pioneer work in our musical education of the last fifty years, gives her first and most helpful series of solutions of many of the problems in the interpretation of the works of the great Cantor of Leipzig.

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and women, are introducing to us, pleasant, well conceived and comforting music, as it is "Songs without a tear."

If only the popular song writers could escape from the tyranny of the "song form." Verse and refrain follow each other in such a mechanical, rhythmic arrangement, that even the arranger, instead of translating the song to many keys, turns the song into many keys, turns it over his head, hums it, sings it, it is then a male and then a female quartet, a "Hill Billy" or a cowboy's lament, and score.

It is all very skillful and exceedingly well done, but it remains just what it was at first, only a verse and a refrain. Nevertheless some of the popular songs of the day have real value, because they are sincere. They express in a clear, simple, and above all, a kindly, winsome fashion, the ordinary, everyday emotion that we have all seen before, high and low, educated and ignorant, alike. To dance, to sing, to laugh and to make love are surely more healthy and more sane than to worry one's brain over things that can neither be understood nor changed. Some day an American composer

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Price: \$1.75.
Publisher: Alfred A. Knopf.

Musical Books Reviewed

The Metropolitan Opera

BY IRVING KOLOK

The story of the Metropolitan Opera Com-

pany in New York, 1883, is the most significant in America, the nearest to what European could be the Royal or State opera. It has dominated the musical life of New York, and has given the remarkable work of Oscar Hammerstein and others to the public. It has furnished operatic training and the public with a great library of musical literature.

The author of the first comprehensive work upon this subject is on the staff of the New

York Times, and has a wealth of infor-

mation and references. His book is a valuable service in circumscribing the great musical life of New York, and in giving the reigns of Abrey, Grau, Damrosch, Con-

rad, and their successors, and their

constellations of star singers and con-

ductors.

The book is filled with interest and relates

many incidents, historic, romantic and amus-

ing, from the days of the first performances,

casts, premières, debuts and other incidents.

Upon this subject, the author is the best

informed man in New York.

Price: \$1.25.
Publisher: Oxford University Press.

—JOSEPH HOPFMAN

JOSEPH HOPFMAN



"Everybody's Music" . . . an ambitious title for a radio program . . . especially a program devoted to music ordinarily considered above the grasp of the average listener. Yet the Sunday afternoon programs of the Columbia Symphony Orchestra . . . directed by Howard Barlow . . . have demonstrated that the music of the masters is in truth *"Everybody's Music!"* Tune-in this melodious hour of Beethoven, Wagner, Debussy and other musical immortals . . . and hear Henry M. Neely, radio's popular "Old Stager," chat about the music the orchestra is to play. Tune-in with Philco and High-Fidelity reception adds tremendously to your appreciation of Howard Barlow's superb interpretation of symphonic, operatic and choral music. Are you in the mood for more music on the same plane? Chamber music from Berlin . . . operatic arias from Rome . . . are at your command. Just tune where the stations are named on the 1937 Philco Spread-Band Dial.



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